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PARODY AND IDEOLOGY: THE CASE OF OTHELLO

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TESIS DOCTORAL

PRESENTADA POR: ABDELRHAFFAR BOURKIBA LARBI

DIRIGIDA POR: **DR. MIGUEL TERUEL POZAS**

VALENCIA 2005

I dedicate this paper to my family and friends.

Thanks to all who helped in its realisation.

Special thanks to Dr Miguel Teruel Pozas,

who guided every stage of it.

Preface:

Shakespeare's works have been the source of a great number of re-creative artistic parodies for stage, prose narratives, poems, fine arts, comic books, operas and films. The writers of these parodic re-creations have named their works, more or less currently, as the editors Daniel Fishlin and Mark Fortier quote, 'adaptations', 'alterations', 'imitations', 'spinoffs', 'tradaptations', 'offshoots', 'abridgements', 'versions', 'reductions', 'emendations', 'transformations', 'additions', 'appropriations', etc, (2000, pp. 2-3). In this paper, I have used the term *parody* for, on the one hand, it offers a simpler definition: a repetition with difference (Hutcheon, 1985, p. 37), and on the other hand, these terms are limited and misleading: 'imitation' archaically refers to re-creations in the 18th century, 'spinoff' is related exclusively to films, 'tradaptation' means translation-adaptation and focuses mainly on language change, 'offshoot' connotes the improvement of an *original* which receives a different value against the adaptation, 'adaptation' emphasizes the process of *making fit* within a supposed *cultural progress* through heavy cutting of scenes and alteration of language, and 'appropriation' denounces a cultural 'theft' and puts the stress on originality in production and fidelity in reception.

The act of re-writing a text entails the introduction of whatever changes the parodist judges necessary for its up-dating according to the contemporary established artistic and social norms. The recontextualization of the old text displays the ideological intentions of both parodic and parodied texts.

Concerning ideology, I have likewise avoided such complicated and limited definitions of the term which associate it with 'class interests', 'false ideas legitimating a dominant political power', 'deformed communication', 'identity thinking', or 'beliefs inciting for action', as cited by Terry Eageleton (in J. V. Rubio, 1997, pp. 18-19). My intention is to focus on the fight of the discourses of the parodies and on how the parodists activate dialogues, often of a satirical type, between their contemporary beliefs and a past ideology represented by the parodied old text, with a view to comment or correct what they consider socially and artistically worthless. Ideology here has to do more with the discourse of parody than with its mere language.

In the analysis of each of the parodies of this paper I have taken into account the double-faceted aspect of ideology, that is to say, its interest in both the art and the society of the parodied texts. The method I have followed is to analyze, first, the relationship of ideology with the art of the parodied text while transforming it, and second its relationship with society, analyzing in each instance one major aspect of this ideology-parody intercourse. Hence, for the first aspect: art-ideology relationship, I have analyzed the process parody uses to transform its target texts:

- how Shakespeare changed Cinthio's Tale about Disdemona and the Moor of Venice in his tragedy *Othello, the Moor of Venice* (chapter 2);
- how this same tragedy is transformed by Maurice Dowling in the burlesque *Othello Travestie* (chapter 3);
- how Shakespeare's tragedy changes into the filmic version: The Tragedy of Othello, the Moor of Venice, by Orson Welles. (chapter 4);
- how this tragedy becomes the collage *An Othello,* by Charles Marowitz (chapter 5).

For the second aspect: ideology-society relationship, I have analyzed these related

social issues:

- the effectiveness of the Shakespearean language in the intent encoding of his tragedy (chapter 2);
- the clash between the defensive ideology of Dowling and the oppressive ideology of his State with regards the 'il'-legal status of the burlesque plays, in general, and his *Othello Travesty,* in particular (chapter 3);
- Welles's image of the Moor and his stereotypes in the film, and finally (chapter 4);
- Marowitz's use of satire in the collage to criticize both the society and art of Shakespeare (chapter 5).

The data I have used in the paper is composed of the following:

- Giovanni Battista Giraldi Cinthio, '**Gli Hecatommithi, the Third Decade, the Seventh Story**' (1566), in Geoffrey Bullough, 1978, pp. 239-252;
- William Shakespeare, ***Othello, The Moor of Venice***, in M.R. Ridley, 1974;
- Maurice Dowling, ***Othello Travestie,*** in Stanley Welles, 1977;
- the film **The Tragedy of Othello, the Moor of Venice,** Orson Welles, 1952.
- Charles Marowitz, ***An Othello, After Shakespeare,*** Penguin Books, 1974.

This varied selection of parodies is intended to meet some of the exigencies of analyzing the theme of the parody-ideology relationship, of which theory is included in chapter 1. This selection has permitted to analyze the evolution of the parody's form, content and theory through observing the adaptations made of Cinthio's tale (the sixteenth century) and its transformations into various parodies along the centuries: Shakespeare' seventeenth century tragedy (chapter 2), Dowling's nineteenth century burlesque (chapter 3), Welles' and Marowitz's twentieth century film and collage (chapters 4 and 5 respectively). The conclusion in chapter 6 contains a scheme of the

similarities and differences in the parodies, aimed as a clear synchronic comparison betwen the successive actions in Cinthio's Tale and the four parodies.

In the appendices, I have included the following related issues:

- a summary of Cinthio's Tale (appendix 1);
- a history of *Othello*'s performances on stage and screen (appendix 2);
- a script of Welles's film 'Othello', followed by a list of Welles's other artistic works, (appendix 3) and
- a diary of Marowitz directing his collage *An Othello* (appendix 4).

CHAPTER ONE:

General Theoretical Introduction

1: An assessment of the politics of Shakespeare's adaptations.

2: Ideology.

3: Parody.

4: The relationship between parody and ideology .

1. An assessment of the politics of Shakespeare's adaptations

During the last four hundred years, Shakespeare's copyright unprotected works have been the target of an intensive process of adaptation. This process has taken the form of a second hand writing to up-date these past works and fit them as a coherent interlocutor with the new social conditions of the adapters.

The data I employ in this paper consists of four parodies of Cinthio's Tale about an unnamed Moor of Venice. The period covered by the data extends over approximately four centuries: from the production of Shakespeare's *Othello* in 1604 to 1972, the year of the production of Marowitz' *An Othello,* passing by two other important dates, 1834 in which Dowling's *Othello Travesty* is written, and 1952 when Welles presents his film version of *Othello* in the festival of Cannes. During this period, the English society had undergone great social, political and cultural changes, which are clearly reflected in the parodies.

Historically speaking, up to late nineteenth century, the political institution in British society used to have a strong control over writers. The state as a tutor of society was responsible for social order and the 'well' on-going of the institutions. Artists had always been a first target of that control; the messages in their works constituted the parameters for the rulers to decide their sort. The state was able to promote a literary work or to ignore it in view of its elimination. Its ruling ideology was the loophole through which every piece of art had to be examined before getting a licence. Artists were usually expected to conform to the ruling ideology if not by complete allegiance at least by showing respect and remaining within accepted borderlines of

criticism.

Shakespeare's *Othello* is a good example of this kind of relationship between Art and Power, where art propitiate power and power promotes art. Emrys Jones (*Shakespeare Survey* 21, 1968, p. 47) and other critics point out that in 1604, the theatrical company for which Shakespeare wrote and acted was taken under the patronage of the new king (James I); and it is becoming increasingly clear that at least two of the plays written by Shakespeare during the early years of the new reign were probably intended to reflect James' opinions and tastes [..] *Othello* was also designed as a work appropriate to the chief dramatist of the King's Men. When James was crowned in 1603 there took place a sharp revival of his youth's poems. Among these poems one about Lepanto written in 1585 and printed in 1603 under the title 'His Maiesties Lepanto' or 'Heroical Sons Naupactia'. The poem was introduced in the celebration of James' coronation in 1604'. Politically speaking, and leaving apart the other artistic and linguistic merits of the tragedy, it is within this setting of allusive compliment that Shakespeare and his fellow actor's contribution of 1604 (i.e., the production and acting of *Othello)* can be classified. It was a clear public saluting to their new patron.

Soon Shakespeare's *Othello* will itself become object of heavy adaptations. Generally speaking, the process of adapting Shakespeare's plays had gone hand in hand with literary criticism evaluating his whole work. In the late 17th and early eighteenth centuries, criticism to Shakespeare was rare and took form in prefaces or small essays dedicated to the aristocracy. Critics 'from Dryden to Addison, Pope and Theobald regarded Shakespeare as England's greatest natural genius but tempered their praise with judicious references to his flaws' (Jean I. Marsden, 1995, p. 47). Those critics who remained outside these lines, like Thomas Rymer, were considered neoclassical or

foreigners and were either neglected or misinterpreted. During the whole eighteenth century, the adulation to Shakespeare was a process which ‘defines the qualities of an emerging national literature -and indirectly establishes the virtues of the British national character [..] Shakespeare represents a distinctly English mode that could be appropriated for the patriotic cause, and critics defined themselves in opposition to their political and literary enemies: the French’ (Jean I. Marsden, 1995, pp. 48-50).

Adapters and critics alike found that Shakespeare's works suffer from dramatic rules usurpation and ambiguous morality. The relation between the system of deserts and rewards on the one hand, and the action of the forces of good and evil, on the other hand, was found needing, in that good and evil characters in Shakespeare's tragedy behave improperly and suffer alike. This was judged as fostering the illusion that chance, not benevolent deities, managed the fictional world, and by implication, an attempt against public order since it might shaken the audience's thrust in divine justice and its representation on earth: the established political order. The solution for parodists was that ‘subplots and minor characters were cut away to simplify the plot and focus attention on the main action.., the nature of this action and the characters who perform it were also simplified. This way, characters are clearly identified as either good or bad while the principle of poetic justice informs the outcome of each play’ (Marsden, 1995, p. 14).

The language of Shakespeare's plays too has been found to be fustian, bombast, out of date and full of puns, metaphors, wordplay, oratorical excesses, *double entendre* diction, and that the characters' speech is mimetically inappropriate and not reflecting their exact ‘emotions and their dramatic genres’ (Marsden, 1995, p. 60). However, with Shakespeare's status as a hero in that battle of wit against the

French, Eighteenth-century critics minimized their negative criticism to his flaws and extenuate them so as they did never outweigh his virtues. The genius of Shakespeare was associated with the performance of his plays not the read words themselves of these plays. Shakespeare's faults were generally forgiven and healed, explained on detriment of his age's undeveloped poetry, described as natural genius, irregular but better, and welcomed as a patriotic undoing of continental influence with its mechanical and neoclassical literary strictures. The process of remedying Shakespeare's "errors" while adapting his works was very intricate. The original words of Shakespeare were replaced by a modern language more appealing to the literarily and culturally more sophisticated new audiences. The re-writing process undertaken by the parodists included such radical measures as 'removing archaic words, and cutting out long stretches of figurative language.. (or they even) completely re-wrote the plays, substituting their own words for Shakespeare's' (Marsden, 1995, p. 16)

By the nineteenth century, though the periodical essay was a common practice for the majority of critics, and the scope of readers and of morals was enlarged to include the lesser erudite bourgeoisie and such topics as taste and refined manners, despite these changes in the form and audiences of criticism, critics' attitude towards Shakespeare did not change. However, for different reasons, theatre was seen as an undesired art essentially contradicting the Christian faith. In the terms of Clifford Leech in his essay 'The Implications of Tragedy' (in Lerner, 1968, p. 297), 'tragedy is incompatible with the Christian faith. It is equally incompatible with any form of religious belief that assumes the existence of a personal and kindly God', for 'The justice of the gods as seen in tragedy is as terrible as their indifference. In fact, we shall not see tragedy aright unless we recognize that the divine justice mirrored in it is an indifferent justice, a justice which cares

no whit for the individual and is not concerned with a nice balance of deserts and rewards' (ibid. p. 294). This attitude towards theatre was official during the commonwealth period. Afterwards, it was suspended during the Elizabethan period and the reign of James I; then it toughened during the reign of the Jacobites.

By the time *Othello Travestie* was written (1834) many restrictions still operated against tragedy. Monopoly to perform serious plays was given to two patent companies - the Royal theatres at Drury Lane and Convent Garden. Licences to perform plays remained scarce, and original manuscripts were required by the state before permitting any performance. Subterfuges of the type of songs and dances were widely used to shatter any remaining seriousness of the plays. Acts of parliament made these restrictions lawful and obliged artists to conform to them. As a consequence of this stifling atmosphere, many types of "illegitimate" drama of the type burlesques, sketches, burletas, and travesties had flourished. Their debasing of the language of canonical literary works, especially Shakespearean masterpieces, their mimicking of the mannerisms of their august actors, their abundance in music and dance intervals and their great reliance on word-play are characteristics which gave them a "fait" of Comic and made them fit into the social panorama of their age. Maurice Dowling's *Othello Travestie* (1834) is a good example of this type of art. Ironically, underneath the apparent submissiveness of the burlesques hides a hostile protest against discrimination and an intention of revenge from the oppression exercised by the official theatre. This point will be developed in chapter three.

Just like the Restoration, the twentieth century was another period of major adaptations of Shakespeare's plays. The recent study of such aspects of language as texts, contexts and intertextuality declared the works of Shakespeare to be mere,

witty re-creations of already existing cultural material under newer social and historical conditions. Contemporary theories of parody, translation, reception and reader-response see cultural borrowing and meaning change as inevitable and put the focus, as Daniel Fischlin and Mark Fortier (2000, p. 5), quoting Derrida, say , ‘on what happens to such works once they have been written. [For] every act of writing, of meaning, all motivated human endeavour, loses its original context, which cannot entirely endorse it, and plays itself out in a potential infinity of new contexts, in which the significance of the writing will be inevitably different -again and again- from what it was. When we recontextualize, we inevitably rework and alter, even if we are trying to be faithful to our sense of the original’.

Context becomes crucial for the study of significance, and recontextualization has become a key-word in every act of past works rewriting. Adapting literary and cultural material in general is given a functional role in that it is seen as 'a weapon in the struggle for supremacy between various ideologies.. [and] implies a degree of manipulation of the source text for a certain purpose.' (Fishling and Fortier, 2000, p. 5). The works of Shakespeare are understood against a political background and as engaging with such complex and permanently transformable themes as economics, race, gender and colonization. Furthermore, the development of the study of the concepts of 'author' and 'canon' has shed more lights on the complex and ambivalent relationship between Shakespeare, his cultural sources, and his adapters. New means of Communication had been used to describe this agreement or disagreement with Shakespeare. In this age of late capitalism, in which the liberal ideology speaks to the public about the equality of rights from a position of domination, dissent voices use the very liberal principle of freedom of expression to display their disbelief. Orson Welles, by his film *Othello*, criticizes the injustice

and corruption which outsiders are subjected to in a white society (see chapter four); and Charles Marowitz, by his new Brechtian theatrical collage, satirizes the dramatic situation of blacks in a white liberal society (see chapter five).

2. Ideology

Theorists give the term ideology various meanings. Terry Eagleton[1] in *Ideology, An Introduction* (1995) suggests a list of contemporary definitions:

- the process of production of signifieds, signs and values in daily life,
- a set of ideas characteristic of a group or a social class,
- ideas enabling the legitimation of a dominant political force,
- false ideas which contribute to legitimate a dominant political force,
- a systematically deformed communication,
- types of thinking motivated by social interests,
- thinking of identity,
- a socially necessary illusion,
- the union of discourse and power,
- set of beliefs oriented to action,
- a semiotic closure.

The incompatibility between these definitions is apparent. Some of them are pejorative and others neutral, some are epistemic describing the ideas as false, others have sociological orientation emphasizing the functions of these ideas in society, some are blindly irrational and others are excessively rationalist, some refer to conscious thinking of identity others to unconscious manipulated behaviour, and some are descriptions of systems of beliefs others are more concerned with political power. To make things worse, recent studies of key-words traditionally forming part of the concept of ideology have proliferated to an extent that they deflate the term from any significance and disable any

attempt of synthesis. *Power* is found by Foucault to be not only of political nature but everywhere and inherent in all our manifestations, no matter what trivial they are, *interest* too is found by Nietzsche to be the basis of all human social actions, and the idea of *false consciousness* creates a suspicious difference between vivid relations and their equivalent consciousness, and is elitist referring to the existence of a minority of theorists who enjoy both the absolute truth and the monopoly of scientific knowledge. Sometimes, as Eagleton says, ideology is equated with culture and defined as 'the general material process of production of ideas, beliefs and values in the social life.' [2] This meaning of ideology is vaster than that of the intellectual culture and more restricted than the anthropological one, and though this definition puts the emphasis on the social origin of thoughts, it is too general. For Eagleton, *Vision of the world* is another substitute of ideology in such of its definitions as 'the ideas and beliefs (either true or false) which symbolize the conditions and experiences of the life of a socially significant group or a social class'[3]. Eagleton also sees that *Discourse* is interchangeable with ideology in some of its definitions as 'a discourse oriented to action' or as 'a discursive field in which the social forces that promote themselves enter in conflict... about questions that are central to the production of the whole social power.' [4]

The manifestations of ideology are apparent in art, law, economy, and in the daily life of individuals and collectivities. It is a reflection of the relations of the people between themselves and with nature. It can be the conception of the world of a certain group of people, openly displayed in its *philosophy*, its *religion*, and its *common sense*. According to many texts of Gramsci, these last three, together with *folklore*, are the fields and degrees of ideology. *The philosophy* of a group is its most intellectual vision of the world which unify the group and delimitates its social and economic functions. It

promotes the interests of that group, not the immediate ones, but the historical ones, associated with its hopes for domination and for the possession of the means of production. And the degree of viability of this philosophy is in direct relation with the degree of its influence on its people. The most associated it is with the history, the changes and conflicts of its society, the most capability it has to direct its group towards desired actions and attitudes. Humanism is a most striking example of class philosophy, other examples are Marxism-Leninism for the proletariat and the liberalism for the bourgeois. *Religious belief* can also be a form of ideology with an elaborated code of behaviour and a definite structure seeking expansion and domination through earning new adherents and by help of some civil means such as political parties, syndicates, associations, mass media, etc. Eagleton (1985) argues that, since the death of the Anglican Church, English literature is promoted to be, and in effect has become, a substitute for religion. As for the *common sense*, it is the vision of the world of the dominated class. It is constituted by simple, often ready-made ideas in the minds of the common members of a society, in the form of folkloric reflections of the high constituents of ideology, i.e., philosophy and religion. It relies on causality, experience and direct observation. The variability of its sources (religion, philosophy, ideas of the dominating ideology, the costumes and habits of its own class, instinctive remedies - when logical proofs miss) makes common sense a real philosophy giving the class an acute self-consciousness and a healthy insulation against the continuous pressure of the dominating ideology.

As I said before, the aim of this study is to analyze the continuous reproduction of one same piece of literature in different versions, throughout various epochs. In this context, that piece of literature and each of its reproductions become the ideological

standpoint of their writers and ages. And the ideology in each one of the parodies is extracted through analyzing its discourse, its social context, and especially, the changes introduced in the new parodic text. Seeing the objective of this study, a sociologically based definition of ideology would be more convenient as a means of analysis than any cognitive or representational one. Therefore, I emphasize the aspect of ideology as 'a particular organization of significant practices constituting the human beings into social subjects, and which produce the vivid relations by which such subjects are connected to the dominant relations of production in a society.'[5] (Eagleton, after Althusser, 1995). It consists of both a theory and a practice. As a theory it represents a system of ideas organized from a special point-of-view for the sake of some social interest, and as a practice it offers its subjects a code of behaviour which organizes their attitudes and material activities within their society.

Clarified the definition of Ideology which will be used in this paper still remains the problem of how to sort out what is ideological in the texts. It is clear that ideology does not mean simply the discourse and ideas of the adversary. The method followed here to extract the ideology of the parodies runs like this: Shakespeare's *Othello,* as a canon, has always represented the English official ideology with its insistence on order, classes, Renaissance, humanism, and liberalism; and each one of the parodists establishes an ideological dialogue with Shakespeare's text, neglecting parts of it, destroying other parts, and recycling the rest according to some pre-established sectarian social values which constitute in themselves another ideology opposing Shakespeare's dominant one. This ideological dialogue or act of parodying itself is both critical and reverential to the parodied text, for while criticizing it, it recognizes its supremacy. The parodists base their criticism to Shakespeare on what they judge as ideologically incongruent in his text, and they

proceed first to denounce it, then to correct it imposing their alternative ideas, which, in their turn, are nothing else than ideological manifestations dubbed as better and healthier in the conflict of discourses which takes place simultaneously with the recycling process. Ideology here refers to the tacit imbedding of power into verbal expressions, and the degree of resistance of these expressions to the material conditions of some forms of social life, as a weapon either for reproducing or fighting these same forms and conditions. As such, ideology affects both the art and the society of the parodied texts: it affects art in order to 'heal' the hackneyed artistic forms of the old text and substitute them with new accepted norms, and affects society because in it lay the artistic norms which parody strives to substitute. This way, what is condemned and replaced by the parodists represents for this study the conflictive and ideological constituents of the canon which had provoked the ideological sensibility of the parodist and obliged him to adopt a defensive and self confirming attitude while reproducing the text in the image he wished it would had been.

[1] in *Ideología: una introduction,* transl. Jorge Vigil Robio, 1997, pp. 19- 20:
a. el proceso de productión de significados, signos y valores en la vida cotidiana;
b. conjunto de ideas característico de un grupo o clase social;
c. ideas que permiten legitimar un poder político dominante;
d. ideas falsas que contribuyen a legitimar un poder político dominante;
e. comunicación sistemáticamente deformada;
[…]
g. tipos de pensamientos motivados por intereses sociales;
h. pensamientos de identidad;
i. ilusión socialmente necesaria;
j. unión de discurso y poder;
[…]
l. conjunto de creencias orientadas a la acción;
[…]
n. ciere semiótico.

[2] Ibid. p. 52 “podemos entender por ideología el proceso material general de production de ideas, creencias y valores en la vida social.”

[3] Ibid. p. 52 “las ideas y creencias (tanto verdaderas como falsas) que simbolizan las condiciones y experiencias de la vida de un grupo o clase concreto, socialmente significativo”.

[4] Ibid. p. 53 “un campo discursivo en el que poderes sociales que se promueven a sí mismos entran en conflicto o chocan por cuestiones centrales para la reproducción del conjunto del poder social.”

[5] Ibid. p. 40 “una organization particular de prácticas significantes que constituye a los seres humanos en sujetos sociales, y que produce las relaciones vividas por las que tales sujetos están conectatos a las relaciones de production dominantes en una sociedad”.

3. Parody:

The term parody is highly confusing. Its history and functions have kept changing in different ages and places. In literary history, parody comes to denote various types of writing. The Greeks of the fourth century B.C. used it to describe ‘the comic imitation and transformation of an epic verse work. Then it was extended to cover further forms of comic quotation or imitation in literature by Aristophanic and other scholiasts and, finally, to cover examples in speech by the rhetoricians.’ (Rose, 1993, p. 280). In the sixteenth century, parody was seen as ‘an inversion of another song which turns it into the ridiculous’ (Rose, 1993, p. 281). By the turn of the seventeenth century, a new defining characteristic of the term was emphasized, i.e., its metafíctionality. ‘A work such as Don Quixote (1605-15) suggested that parody may criticize and renew other literary works as well as reflect in comic or ironic fashion in the possibilities and limits of fiction from within a fictional frame’ (Rose, 1993, p. 281). In the eighteenth and nineteenth centuries, parody was mainly defined as burlesque and was generally rejected as lacking 'genius' and 'originality'. Parodists were defamed and copyright laws established. This 'romantic' rejection of parody ‘reflected a growing capitalist ethic that made literature into a commodity to be owned by an individual’ (Hutcheon, 1985, p. 4). In the twentieth century, parody was often revaluated positively. There took place the discovery of new and often contradictory features of the term. Rose (1993, p. 2) cites many contemporary attempts to define the term or put the focus upon its characteristics: a device for ‘laying bare’ (Shklovsky), its ‘double-planedness’ (Tynyanov), or its ‘double voicedness’ (Bakhtin), its re-functioning of ‘the horizon of

expectations evoked by the reader and changed by an author' (Jauss), its 'foreground[ing] the implied reader' (Isser), its power of contestation and distortion' (Machery), its 'laughter that shatters [and its being] critical of reality' (Foucault), its serious 'transgression' [that] contributes to the dialogic or 'intertextual' Manippean and polyphonic traditions (Kristeva), or its being 'nihilistic' (Newman).

The significance of parody would be made clearer if we contrast it with the most likely confusing terms with which it was often equated but which actual theory has discovered to be only related to it, not its synonyms.

Among these are the following:

• **Plagiarism:** a form of unacknowledged borrowing. Unlike parody, it is concerned with concealing its origins.

• **Burlesque:** also called *travesty,* is defined by Jump as 'the low burlesque (the high burlesque for him is parody) of a particular work achieved by treating the subject of that work in an aggressively familiar style' (quoted in Rose, 1993, p. 56). Rose sees that it 'lowers a particular work by applying a jocular, familiar undignified treatment' (1993, p. 55). The (low) burlesque is of two kind, 'the first represents mean persons in the encounter of heroes, the other describes great persons acting and speaking like the basest among the people' (Addison, quoted in Rose's 1993, p.57). The burlesque or travesty 'do necessarily involve ridicule, [..] parody does not' (Hutcheon, 1985, p. 40).

• **Quotation:** parody can often be critical and even destructive. This contrasts with 'the purpose of quoting examples from the greats...[in order] to lend their prestige and authority to one's own text' (Hutcheon, 1985, p. 40). Also, their structural and pragmatic similarities which, following Hutcheon (1985, p. 40), consists in that both forms introduce 'trans-contextualized repetition,[..] both allow for a wide range

of ethos, from the acknowledging of authority to free play, and both would demand certain codes to enable comprehension', I say, these similarities contrasts sharply with the uniqueness of parody's implicit critical distance necessary in the process of the re-elaboration of any work.

• **Satire:** its confusion with parody is due to the fact that the two forms often co-occur in a large number of literary works. However, they can easily be separated if we analyze their targets and functions, for, according to Hutcheon, parody holds with its target an artistic, critical and 'intramural' or textual relationship, with possible implication of the external world, though few or 'no aspects of society has been safe from the parodist's mocking attention' (Frye and Shlonsky, quoted in Hutcheon, 1985, p. 43); whereas satire's relationship with its target is 'extra-mural' (social or moral). Briefly speaking, parody's target is another work of art and its function is critical, and satire's target is society and its function is didactic and metaphysically corrective. Hutcheon sees that the overlapping between parody and satire generate two new forms: 'on the one hand, a type of the genre parody which is satiric, and whose target is still another form of coded discourse: Woody Allen's *Zelig* ridicules the conventions of the television and movie documentary. On the other hand (besides this **satiric parody),** there is **parodic satire** (a type of the genre satire) which aims at something outside the text, but which employs parody as a vehicle to achieve its satiric or corrective end. In a post Nietzschean world that acknowledges the death of God, Bertholt Brecht could still parody the conveniently familiar structure of the Bible in his satiric work *The Rise and Fall of Mahagonny*' (Hutcheon. 1985, p. 62).

• **Pastiche:** a 'monotextual form', in contrast to the 'bitextual characteristic of parody,..that stresses similarity rather than difference' of two or more texts

(Hutcheon, 1985, p.35). Pastiche is ‘imitative’ and parody is ‘transformational’ (Hutcheon, 1985, p. 38). It has usually to remain ‘within the same genre as its model, whereas parody allows for adaptability’ (Hutcheon, 1985, p. 38). Furthermore, pastiche is more ‘superficial [and] operate more by similarity and correspondence [and involves] the interstyle, not the intertext [with] similarity rather than difference that characterizes the relationship between the two styles’, though parody can ‘contain (or use to parodic ends) a pastiche’ (Hutcheon, 1985, p. 8).

• **Persiflage:** is a French word defined by Rose (1993, p. 68) as describing ‘the light satirical mocking of another's work and like some application of the word 'burlesque' can also denote a comic or mocking mimicry. When applied to something parodic - she adds- the term 'persiflage' is, however, usually more descriptive of the attitude of the parodist than of the structure or techniques of parody..[and] is not necessarily concerned with [..] the transformation of literary works, as is the literary parody’.

• **Pekoral:** a Swedish term applied to ‘unintentional parodies written by incompetent authors or poetasters, who have unsuccessfully imitated another style or work’ (Rose, 1993, p. 68).

• **Hoax:** is an ‘ironic simulation of another work where there is an intention to deceive others into thinking that what they are reading is something other than what it is. (Y is intentionally made to look like X in order to trick the readers into thinking that they are reading X)’ (Rose, 1993, p. 68). In contrast to that, parody emphasizes the differences with its targets.

• **Intertextuality:** is a term coined by Julia Kristeva (1969) and adopted by Genette, Riffaterre, Barthes and others. It designates a formal and textual interaction between two texts in a way that one is decoded in the light of the other, depending

only on the knowledge of the reader, who can activates the intertext without any interference from the part of the author. This suppression of the role of the encoder is what marks the distance with parody, in whose enunciative context "both the encoding and the sharing of codes between producer and receiver are central (Hutcheon, 1985, p. 37). Besides, parody requires a more limited reading, since the semiotic competence of the decoder and the intention of the encoder mark the limits for any interpretation.

• **Hypertext:** a term used by Genette in his *Palimpsests* and refers to the way a text can incorporate another or more texts. But Genette is interested in studying the formal interaction between relatively small texts. In contrast, parody, in order to be fully understood, starts from a formal relationship with its target and ends as a pragmatic investigation in the fields of the social context of the enunciation and the encoded intentions of the author.

So, as a conclusion, I would define parody, following the paces of L. Hutcheon, on both formal and pragmatic bases as a 'repetition' that includes 'difference', 'an imitation with critical ironic distance[..]. Ironic version of trans-contextualisation and inversion are its major formal operative, and the range of pragmatic ethos (that is to say, the ruling intended responses invested in the reader by the author) is from scornful ridicule to reverential homage'. Like intertextuality, it is an act of decoding texts in the light of other texts. It is a 'modality of perception' held by the reader who is in parody more restricted in his association between the texts. Besides, 'parody demands that the semiotic competence and intention of an inferred encoder be posited', and its enunciative context takes in account 'both the encoding and the sharing of codes between producer and receiver' (Hutcheon, 1985, p. 37).

4. The relationship between parody and ideology:

Parody is ideological in two ways: in its relationship with art from where it sucks its form, and in its intercourse with society where lay the communicative codes and the moral and aesthetic values. Its relationship with art is sophisticated and paradoxical because it 'presupposes both authority and its transgression' (Hutcheon, 1984, p. 106-7) It is sophisticated because it depends, while building its structure on a shrewdly elaborate process starting with appropriating another text, often a famous one, then inverting it partly or wholly, through use of irony, and finally incorporating it in the new text. The use of irony permits both transformation and evaluation- often negatively- of the text parodied, and implicitly, a freedom to infiltrate a self-legitimizing auto-criticism. And it is paradoxical, because it starts as a piece of criticism to the parodied text and ends as its protector. This is to say, despite its act of criticism, and regardless its degree of biting, parody functions as a custodian of art and artists, for the very act of appropriating another text implicitly pays tribute to its producer and recognizes the supremacy of the text as a generator of artistic norms to be either respected or profaned. However, if parody cannot control this paradox, it can always turn it into a validating argument compensating for its appropriation of others' works, proving that its appropriation is only necessary as the other text contains the hackneyed artistic forms and norms which parody has to substitute, in accomplishment of its

revolutionary role of keeping art in modishness with history.

As regards parody's relationship with society, it is ideological because the interpretation of the ironic inversion can only be done within society, with its shared codes of communication and aesthetic and moral values. Language is one of these shared codes and its importance lays in its pragmatic function both as a means of communication and a system of manipulation reflecting in its classified grammar and fixed signs the classifications in society itself and its relations of power. Parody can use language both to communicate with and manipulate its receivers. The power of the parodist lays in his selection of the words of the message he wants to convey to the receiver, because ‘these initial selections are crucial, for they set the limits within which any ensuing debate or thinking or rewriting of "reality" takes place’ (Kress and Hodge, 1981, p. 15). A specimen of the use parody makes of language is treated in chapter 2 under the title ‘Shakespeare: intent encoding and language effectiveness’.

Another contact of parody with society is possible through satire, for ‘parody can be used to satirize the reception or even the creation of certain kinds of art.’ (Hutcheon, 1984, p 10). Parody and satire often collaborate, first, to parody the artistic norms of a text in order to evaluate their impact on society negatively, then, to correct or substitute them with a proper ideology which is to be presented as a remedy for the abused society.

Parody's contact with society has put the entire act of enunciation into question: the encoder as (the culturally sophisticated producer of the parody and the amount of inferring marks he imbeds in the parody for his reader's commodity while interpreting the irony, semantically and pragmatically; the decoder as the real

actualizer of parody and his competence which has to match that of the encoder in order not to be excluded from the circuit of the communication; the roles of encoder and decoder and their relationship either of authority or as script colleagues; and finally, the ideological context -historical and social-of the enunciation and its strong say in the final molding of the parody, due to the existence of a mass of aesthetic and moral values to be respected by the people and guarded by the state.

CHAPTER TWO:

Shakespeare's *Othello: The Moor of Venice.*

1: The tragedy: context and criticism.

2: An outline and a commentary about the play.

3: From a tale to a tragedy

4: Coding the intent and language effectiveness.

1. The tragedy: context and criticism:

British drama knew the tragedy genre during the Elizabethan period. Queen Elizabeth saw the acting in 1561 of the first English tragedy: *The Tragedy of Gorboduc,* written by Thomas Norton and Thomas Sackville. The two playwrights were clearly inspired by Seneca's tragedy *Thyestes.* By 1581, the other tragedies of Seneca were translated and published, and their influence on British stage were instantaneous and lasting. Seneca's trends of melodramatic sensational action divided into acts and scenes, long narrative speeches with moral tags and rapid dialogues, horrible revenge with introduction of ghosts and choruses, and noble death-facing heroes were soon adopted wholly or partly by all the playwrights of the period, especially by Marlow and Shakespeare. Soon, British tragedy developed other characteristics such as the use of blank verse, the introduction of more conventional characters, character-revealing soliloquies, plot-complicating overhearings, highlightening contrastive subplots, and easy-acting disguises. There took place a revision of the concept of the tragic hero, which meant the unwary and proud noble stricken down by Fortune because of some error of judgment. The causes of this revision, as stated by Banks and Marson (1998, p. 141), can be found in the 'Renaissance' influence, 'humanism', the 'Reformation', the 'geographical discoveries', scientific development mainly 'medicine and astronomy', mortality-remembering 'plagues', shaky 'social justice' under feudal and 'autocratic rulers', and a firm insistence on physical and moral 'integrity' and on 'that man [..] had to become the master of his own salvation because of the exploration of sin as a force

and his own responsibility for it'. There came to the conclusion that there was no inherent tragic character or situation. The new 'tragic heroes' were either capable of exchanging their integrity for some mundane benefit such as power, ambition and money, or trapped in potentially tragic situations in which they have to make a potentially tragic choice, such as revenge or jealousy, because their integrity is being threatened by others or by their own erroneous judgments.

Banks and Marson (1998, p. 144) state that the hero was ‘often seen as one extreme side of the spectrum, black or white. If he is too black he could be hissed and jeered, [..] if he or she [..] is seen as too white, he or she is seen as a sufferer in the wicked world: Cordelia, Desdemona and Ophelia’. The tragic hero isolates himself from the rest and frequently isolates himself with less important characters just before his death: Desdemona with Emilia. And if he is villain, he is usually motivated by an Elizabethan flaw such as being ambitious, lusty, jealous, greedy, and sometimes a cripple (Richard III), a bastard (Edmund), or and outsider (Barrabas, the Jew and Aaron, the Moor). A special example of villainous characters was the Machiavellian, who became the emblem of violence ruthlessness, plotting power thirst, others’ rights disregard, vengence and murder (Iago). For the sake of good allegorical and shocking dramatic effect, such macabre themes as violence, both physical and mental, horror, madness, old age and the rising of ghosts had become usual for the stages of the period: Desdemona’s killing and her rising ghost, and the mental and emotional suffering of old Othello by Iago’s racist commentaries. Interest in history was meant to focus the importance of the ruler for the establishment of order against contexts of dissension and wars: the presence of Othello as the military defender and ruler in Cyprus against the invasion

of the Turks in the background of the Lepanto battle. Order in society was depicted as a reflection of the order in creation, and the ruler is assigned by God to represent divine order, and any challenge to, or rebellion against him, is an attempt to overthrow nature's order, deserving firm containment.

Othello as a play has attracted the attention not only of parodists but also of a great number of critics, who though they express their fascination with the perfect structure of the play, do not agree with the manner some particles of its structure are treated. We may first clarify that what we mean here by structure is the external contextual structure which distinguishes one text from another as being a tragedy, a comedy, a melodrama etc. It consists of a range of small structures including plot, action, time and so on. Critics' reservations to *Othello* base their foundations mainly on the Aristotelian theory of a "good" tragedy. In his *Poetics*, Aristotle has defined tragedy as the final downfall of a noble hero from a higher social position to a lower one as a consequence of an inherent flaw in his character. Yet his downfall is both purgative and didactic for it teaches him about himself and teaches the audience about other people in life. The plot and action should heighten towards the end and culminate in the downfall-climax, after which the conflict is over, enigmas are resolved and order is re-established. How far does Shakespeare limits himself to this theory is what we shall discover right now.

A first assessment shows that *Othello* goes along lines with Aristotle's doctrine, for Othello is a Moorish general of Venetian army; his open nature, credulousness and jealousy make him an easy prey for a super-subtle agent of evil

who convinces him of the disloyalty of his wife and the necessity to kill her lover. However when he kills her, he realizes he was duped in doing so, so he killed himself to do justice to her and put an end to his suffering of living without her. The agent of evil is imprisoned and the innocent lieutenant is promoted governor, hence order is established.

Yet, a close analysis shows that there are many reservations to the tragic in the play, for either out of an unintended error in the composition, or deliberate directing of the structure towards peculiar ends, Shakespeare has deviated from the Aristotelian model in more than one aspect. To what extent is Othello responsible for his own downfall? Could we consider him to be a noble hero on the Aristotelian parameters? Why does the hero's death not affect the life of other characters? Why there is a shift of interest from public to private life of the protagonists? Peculiar questions such as these are what attracts many critics towards a deep analysis of the play. Some critics have described *Othello* as a tragedy of certain type due to the peculiarity of its composing elements. G.B.: Hibbard (*Shakespeare Survey* 21, 1968, p. 39 and after) analyses aspects of the play such as the double time scheme, the shift from public life action to private life one, the absence of comforting comments on his behalf after his death and comes to declare that the play is a domestic tragedy, for as he says, 'the unusual ending of this tragedy points directly to the unusual nature of the entire play'. Barbara Heliodra (*Shakespeare Survey* 21, 1968, pp. 31- 38) argues that *Othello*'s structure is, just like Geraldo Cinthio's melodramatic story from which Shakespeare had inspired his idea to write *Othello*, built on a comic structure. She examines separately the structure, the

characterization and the conflict in the play and demonstrates that while writing the play, Shakespeare was deeply influenced by the *comedia dell arte* and its techniques of composition. She believes *Othello* to be one of the best plays ever written by Shakespeare and attributes the flaws of the play -if there are any- to the discrepancy existing between the contextual structure of the play, which is tragedy, and its internal structure, which is one of comedy.

In general, critics do not agree about the value of the tragedy and its hero. Granville-Barker claims that it is 'a tragedy without meaning', and G.R Elliot eulogizes it as the world's supreme secular poem of 'human love divine' (in Sanders, 1984, p. 20). And the views about Othello are very contradictory. On the one hand he is 'the heroically noble soldier-lover calling for admiration and sympathy, that survives the hideous descent into cruelty and violence' (Sanders, 1984, p. 21). Dr Johnson, for example, says that Othello is 'magnanimous, artless, and credulous, boundless in his confidence, ardent in his affection, inflexible in his resolution, and obdurate in his revenge' (Sanders, 1984, p. 21); his jealousy is seen as 'an agony that the creature, whom he had believed angelic [..] should be proved impure and worthless' (Sanders, 1984, p. 21). On the other hand, the opponents to Othello, like Leavis, see him as 'self-centered', 'self-regarding', proud, sensually possessive, 'easily duped', 'egregiously egocentric', his majestic idiom is 'an incontrovertible evidence of his proclivity for self-dramatization', his 'romantic capacity' is a 'self delusion', 'his inability to cope with life', 'his flair for the picturesque and the histrionic', his soldiery authority is a 'facade masking a psychological need to rely upon position because he is secretly unsure of himself and hypersensitive to all challenge'. 'And his deep erotic commitment is really an

indication of his inexperience in giving, the hallmark of a middle-aged man disqualified for a demanding personal relationship by a life in the camps' (Sanders, 1984, pp. 23-4).

The plot of *Othello* consists of a well narrated tragic love story between Othello, a black noble Moor, and Desdemona, a white Venetian Lady. Their love affair starts natural out of her admiration to his travel adventures he used to tell her when he was her father's friend. They decided to marry without previous consent of her father. Angered to have a black son-in-law, the father, Brabantio, declares enmity against Othello and explains his daughter's succumbing to his abduction as the result of witchcraft. Duke and the senates, after hearing Brabantio's charge and Othello's defense, call Desdemona to hear her version of the affair. Desdemona declares her voluntary love to Othello and the senates approve the marriage. Immediately then Othello is sent to Cyprus in a defense mission against an imminent Turkish invasion to the island. Desdemona asks permission to accompany him and she obtains it after Othello's endorsing. Once in Cyprus, they celebrate their nuptials in the same night of the celebration of the feasts of the victory over the Turks. Iago, Othello's ancient, deciding to avenge himself for a lost promotion from both promoter, general Othello, and promoted, lieutenant Cassio, indulges Cassio, the responsible for the feasts' security, into a drinking party and in a brawl with a Venetian gentleman. The general bill is alarmed, the feasts are spoiled, and Cassio is disqualified by the general after Iago's witnessing that he started the fight because of drunk. Iago's double personality and great capacity of camouflage help him much in his plots. He recommends Cassio to plead for Desdemona's help to make her husband revise his decision and restore him in his position, meanwhile he

asks Othello to watch Desdemona's behaviour with Cassio. Othello first shows some resistance to Iago's temptation, yet, after a moment he succumbs under the weight of Iago's influence and his apparently logic arguments. Iago tells him that his old age, black colour and strangeness are strong causes for Desdemona to look for other lovers, and after all she is a typical Venetian woman, equally loose and scruples only to hide it from discovery. Othello grows doubtful but still argues that she has eyes and has chosen him. With a little preparation, Iago makes Emilia, his wife, steal Desdemona's handkerchief and puts it in Cassio's chamber. This latter gives it his mistress to copy it in a scene secretly supervised by Othello, who attaches to it magic ideas directly related to the permanence of love and loyalty in his conjugal life. Desdemona's lie that her handkerchief is not lost and her persistent plea for Cassio -besides their secret meeting organized by Emilia and Iago for Cassio to ask her help- only help encasing Othello jealousy, which Iago will exploit to the extreme up to the last tragic final. Othello decides to torture Cassio and make him confess his misdeed; yet Iago offers killing Cassio to serve his lord Othello and recommends him to strangle Desdemona as his share in the plot. Meanwhile, Iago conspires with Roderigo to kill Cassio in order, Iago explains, to eliminate one of Roderigo's competitors in love to Desdemona, though Iago's real intention is to eliminate at least one of his two enemies: Cassio who has a 'beauty in his life/ That makes me ugly' [V. i. 20-1], and Roderigo who wants to get back his money, for he (Iago) did not arrange him a sleeping with Desdemona as he promised. Iago's calculations never fail and his capacity to turn events on his behalf is illimitable. When Roderigo fails to kill Cassio and got wounded, Iago kills him in the name of loyalty to friend Cassio, before he could disclose anything about their

plot; and when he senses his wife is about to make public the plot of the handkerchief he tries to kill her, but hampered by Lodovico does execute her only after she has disclosed the truth. He has planted the seeds of the tragedy but he has lost control over its events, ironically, due to the miscalculation of one small detail: that of the role of his wife in his plotting. Unluckily the discovering of his villainy is made too late and cure nothing, now that Desdemona is killed and Othello is imprisoned. Just the contrary, it adds another victim to the list, and that is Othello, who just as he executed Desdemona on the basis of his moral justice for an imaginary promiscuity charge, he executes himself on that same basis as a criminal, but also, romantically, 'to die upon a kiss' [V. ii. 360], the last she gave him before she dies. Hence the story starts as a romantic love story and ends as a romantic tragedy caused by envy, jealousy and misunderstanding.

Concerning Iago's role in plotting the tragedy, A.C. Bradley (quoted by H. Gardener in *Shakespeare Survey* 21, 1968, p. 3) cleverly points out to the existing affinity between Shakespeare the tragic poet and Iago 'the *amateur* of tragedy'. He refers to 'the curious analogy between the early stages of dramatic composition and those soliloquies in which Iago broods over his plot, drawing at first only an outline, puzzled to fix how to put more than the main idea, and gradually seen it develop and clarify as he works upon it or lets it work'. It is true that the first three acts are plotted directly by Iago. He is the engineer of their whole action. His shrewdness and double personality help him establish a good relationship with all the characters, and be present in every action to the last detail. His real personality is only known to the spectator, to the other characters he is 'honest Iago' [*Othello*: II.

iii. 170] up to the very last moment. The motives he gives us as justifications of his malignity are very contradictory, for his malignity seems to have no motives. He justifies his hate to Othello first as being he who deprived him from promotion, then as his cuckolder (he declares himself in love with Desdemona, also claims that Othello has slept with Emilia); his desire to avenge from Cassio is first for the promotion cause, being that was it not for Cassio, the promotion will be confined to him; then after destroying Cassio's career, because Cassio 'has a daily beauty in his life/That makes me ugly' [V. i. 21-2] and his hate for Desdemona comes first as a result of her cuckolding him with Othello, and then for she is the wife of his enemy, and her destruction is a victory over his enemy, since all is fair in love and war. Just as he deceives the other characters, he deceives us also as spectators by giving us so improbable reasons for his mischief; and it is only at the end of the play that we discover his real identity and the true reason of his malignity. His diabolic plans, his great hate to beauty and morals, his tendency to lay everything of value to its basic state and leave it bare and void of its good elements (love for him is 'lust of the blood' [I. iii.335] and honour is but foolish credulousness), his telling of half truths or even killing the truth by killing those who know it in order to keep his plots undiscovered (he kills Roderigo and Emilia just for this reason); all these characteristics are indicative of but one thing, that for Shakespeare, he is Vice or the enemy of mankind, who cannot declare his evil, but at the contrary, pays tribute to the moral virtues he exists to destroy. Only when we know this are we able to interpret the whole plot of the play: Vice Iago, surrounded by the beautiful values of love, loyalty, friendship, truthfulness, fidelity and tolerance, makes plans to destroy these virtuous people and hence the virtues themselves. His great capacity to think

on his feet and to invent plots adapted to situations and characters gives him great control over the events up to the last stages of the play. Yet a total control over virtues and virtuous people is impossible. And thought he manages to eliminate many of his target-enemies (Roderigo, Desdemona, Emilia and Othello are killed, and Montano and Cassio are badly wounded), he falls victim of this same virtues (Emilia's love and fidelity to dead Desdemona gives her courage to discover and disclose publicly the implication of Iago in the handkerchief plot). And ironically on line with his own saying, 'To beguile many and be beguil'd by one' [IV. i. 97], he is undone from where he least suspects not to control. So if Shakespeare is the final designer of the plot, Iago is the initial engineer of the events, their ordering and their results; and only few situations do escape his expectations and briefly diverge from the directions he anticipates. And ironically, it is just the part of the plot which Iago neglects to control that Shakespeare will amplify and render a pitfall for Iago. For the only card which is left to Shakespeare to play with and win the party over him is his wife, whom he loves and detests and never doubt to be disobedient. Emilia, then, is Shakespeare's tool to determine his supremacy over the drama. And if Iago's plot ends in a catastrophe, Shakespeare, as a dramatist, will decisively determine the stages of the plot, re-establishing a vision of the world where good triumph over evil, and spirituality and moral virtues, weak as they are, can resist evil attacks and win the day, and hence the major philosophic argumentation of the play.

Concerning the action of the play, we can say that *Othello* is a traditional drama and in its whole structure the conflict is important and complex, as it is

mainly of racial, economic and emotional type. In the first stages of the play, we are presented to the first racial shocks in the play. Iago speaks about a two-backs beast Moor and Brabantio renounces to the Moor's friendship, refutes being his father-in-law and charges him with abduction and witchcraft. This first manifestation of the race struggle is momentarily resolved in the Senate after Desdemona's declaring her voluntary and deep love to Othello, though we are left with the embarrassing feeling that were it not for the pressing need for Othello's expertise to repel a hasty and dangerous Turkish attack, the sentence proclaimed by the Senate would be rather different. Later on, however, this struggle will be strongly reactivated by powerful Iago. Iago, in his attempt to avenge from Othello, will use his laying-bare-of-good-components technique to magnify what he sees as unique and marking in Othello (ironically the cause why Desdemona falls in love with him) and describe it as being physical and psychological obstacles depriving him from Desdemona's true love and obliging her to look for sexual satisfaction outside conjugal life. He makes him believe that his advanced age, 'unnatural' and 'ugly' colour, and strangeness and unawareness of Venetian society and costumes, especially women's habits of infidelity to their husbands, are just the reasons of his being cuckolded by Desdemona and Cassio and his remaining blind to take notice of it. The result of this is exactly what Iago anticipates: stirring the deep jealousy of an honest man and strictly serious army general which will lead only to the elimination of his deceivers, and consequently, of the deceived himself when his name is besmirched and public image profaned.

As for the economic struggle, it is first related to Iago's strife for a military promotion he believes more fitting than Cassio to receive. This is the first of a range

of motives, Iago gives us as the reason of his excessive malignity and resolute determination to revenge from Othello (the promoter) and Cassio (the promoted). Economic reasons -at least partly- were also behind the continuing friendship between the so contradictory Iago-Roderigo couple; for Iago used to suck his gold and jewels in return of not accomplished promises of bawdy services between him and Desdemona. Yet, when Roderigo gets as daring as to ask Iago the devolution of his money, their friendship ends immediately and Roderigo is bullied into sharing in a plot where he will either die or murder; or, if neither is the case, killed by Iago himself, and this is exactly what happened in the night of the assault on Cassio.

The economic struggle hangs constantly in the backgrounded Venetian-Turkish conflict to control Cyprus and other islands of the east Mediterranean sea. This struggle is held between two nations and affects deeply the life of the characters, who are mainly military men, and their wives, for it obliges them to leave the tranquility and order in Venice and go to the chaotic world of Cyprus where disorder, hate and barbarity find favoring grounds to flourish and give tragic fruits. Cyprus then will change into the background of two ravaging wars: one clear and defined for the enemy is marked as the Ottomites, and the other is subtle and inconspicuous for the army-like, one-person-enemy is unknown to the other characters though is actively present in the battle field, and only discloses himself as Vice Iago to the helpless spectators. This point is expressed by general Othello the night of the brawl when he says.

> Are we turn'd Turks, and do ourselves do that
> Which heaven has forbid the Ottomites? (II. iii 163-4)

Concerning the emotional struggle we can notice that it revolves mainly around Desdemona as the sweet lady to be adored by Othello and Roderigo then as the imaginary unfaithful wife worth be killed and finally, after her death, as the love and sympathy-raising spirit worth of self-sacrifice and permanent fidelity (for her love Othello kills himself and Emilia denounces her husband and loses her life). However we should not forget the role of potent Iago in creating emotional conflicts between the characters. It was Iago who embellishes Desdemona in Roderigo's imagination and deepens his love to her, both to get his money in return for his imaginary bawdy services, and to earn him as an active partner in any plot against his enemies, i. e. Othello and Cassio, whom he (Roderigo) is made to believe are his competitors in love to Desdemona. It is Iago, too, who destroys the ideal love between Desdemona and Othello, making us believe that his motive for doing so is his love to Desdemona and his hate of being cuckolded by Othello. His plans are very precise and fit for the characters for whom they are devised. He makes Othello believe his old age, strangeness and colour are sufficient reasons to make Desdemona look for another lover, namely, Cassio. And he advises Cassio to plead for Desdemona's help if he wants to restore his lieutenancy. And he convinces his wife to steal Desdemona's handkerchief, and arrange an accident-like scene in which Othello sees Cassio giving it to his mistress Bianca. This creates great tension and misunderstanding between the unaware characters, for every virtuous act they do is inevitably interpreted as evil by the persons concerned. Hence, Desdemona's insistence on Cassio's reinstatement is interpreted as a manifestation of her secret love to Cassio; her virtuous obedience to Othello's humiliating orders

becomes a symptom of guilt; and Emilia's truthful witnessing that she had never seen any suspicious behaviour in Desdemona becomes for Othello just the labor of a bawd to cover her prostitute, and so forth. Iago has elaborately devised his plan and controlled it up to the last detail, but ironically it was the outcome of the emotional perturbation he provoked in his wife which will annihilate the totality of his plans; for his wife, obliged to select one of two conflicting emotions in her mind: love to a deceitful promising husband or fidelity to the memory of a killed innocent mistress, chooses the option which calls most to her mind and declares her husband guilty, which costs her the life.

Another marking point in *Othello*'s action is the predominance of private life of the protagonist over the public one, which is considered a peculiar case in the context of Shakespeare tragedies. It is true that in the first stages of the play we meet different passages that treat public life in some detail. We are introduced to the Senate, the state of war with the Turks and even to a raging sea war. Yet form the beginning we are aware of the preponderant presence of the characters' private life even at crucial moments of the public one. In the Senate scene, the Duke and the Senates were obliged to solve the Othello-Brabantio conflict first and then proceed to discuss their war situation against the Turks. And when Othello sets out for Cyprus in his defense mission, he is accompanied by his wife. We are also told that the celebration of the general's nuptials coincides with the celebration of the victory over the Turks. After these two feasts, we are let know nothing more about the public life scene excepting from some insignificant details now and then. Hence what we witness is a complete recession of public life and a gradual preponderance of domestic action, a peculiarity within the context of Shakespearean tragedies

which has attracted the attention of many critics.

G.B. Hibbard (*Shakespeare Survey* 21, 1968, p. 42) says: 'instead of being, like the other tragedies, a play of expansion, *Othello* is a play of contraction. The action does not widen out, it narrows down as public business is increasingly excluded form it until it finds its catastrophe, not on the battle field, nor in the presence of a court, but in a bedroom at night, where two people, united by the closest of ties speak at cross purposes and misunderstand each other disastrously'. Shakespeare, in other tragedies, has relied heavily on his knowledge of history to discover the secrets of the unremitting two-way between public and private worlds, between the private decision and its public consequence, between the political action and its repercussion in the individual psyche, usually following one pattern of starting from some important public event around which further action and reaction and subplots are built and are each time bigger up to their explosion in the final climax. In *Othello*, however, he has deliberately obscured the interconnection of private and public life. He has also relied on fictional not historical events (for Othello is a fictional figure). These peculiar characteristics are what made many critics call the play a 'domestic tragedy', a genre described by Emrys Jones as to be 'concerned not with crimes and misfortunes of heads of states, but with the essentially private, and so unhistorical, lives of citizens', (*Shakespeare Survey* 21, 1968, p. 49).

As for the setting of the tragedy, it is clearly dominated by the Cypriot war background and the double time scheme. The setting in *Othello* has a great say in the molding of the play. As far as place is concerned, we are presented, in the first

stages to Venice, the small, rich and prestigious state of civilization and order. Its security is out of reach to invaders thanks for its strong navy arsenal and high-experience well-paid military mercenaries. Its dominion stretches over other islands in the eastern Mediterranean including Rodes and Cyprus, and its security lays in guaranteeing the security of these frontier islands against the Ottoman invasion. Many references in the first act denote this great concern of the Venetian with the war theme, In the Senate scenes, the Duke and the Senates were discussing at night an imminent Turkish invasion over either Rodes or Cyprus. However, if the first act takes place in the small, civilized and secure world of Venice, on the other hand, it plants seeds for an action of strife and great disturbance needing a corresponding troublesome setting. Cyprus, then, is presented as the substitute. It was one of the richest but most vulnerable islands of the Venetian empire. Its perilous situation far in the eastern Mediterranean makes it a desirable prey for the powers of the region. Emrys Jones (*Shakespeare Survey* 21, 1968, p. 49) says that the sea battle in the play took place around 1570 when the Turks landed in Cyprus and invaded Nicosia and obliged Famagusta to surrender after one-year siege, in 1571, which left them in possession of the whole island. However if we remember the Herald's announcement in the play (II. ii. 111) of the Ottomites' defeat and his invitation to all Cypriot people to celebrate the victory, we will then not take these historical events as a serious background for the play, but rather as purely fictitious events and an excuse to transport the characters of the play to a setting more convenient for their action.

Now, turning to the internal time component of the play, we notice that the time of the action covers a continuous stretch of time of approximately thirty six

hours. The play opens at night with comments on Othello and Desdemona's elopement followed by the Othello-Brabantio dispute and then the solution scene in the Senate. Othello sets for Cyprus that same night and spends the following day wholly in the sea battle. There arrive to Cyprus' sea-port first, Desdemona's procession, and then by night Othello in his victorious ship. That same night the Herald announces the celebration of the general's wedding and the victory over the Turks, and Othello orders Cassio to care for the feast's security. Cassio is indulged by Iago into drunkenness and a fight with Roderigo and a Venetian gentleman, which leads to his disqualifying from his military rank by the general. Iago recommends Cassio to plead for Desdemona's influence over Othello as an easy but efficient way to restore his lost rank. The following day Cassio, who did not sleep, brings a group of musicians and a clown to Othello's window as an apologizing act and is aided by Emilia to meet Desdemona and ask her help. Meanwhile, Iago makes Othello believe that he is being cuckold by Cassio, and later arranges the scene of the handkerchief and provokes Othello's jealousy with an eye to make him kill Cassio and Desdemona. By the afternoon Othello is totally afflicted by jealousy. He first strikes Desdemona in presence of her kin Lodovico and then orders her to let go her mistress and wait in her bedchamber. Late that night, he kills her and kills himself, and Iago is discovered to be the *agent of mal* and is imprisoned. This is the story in *Othello*, and its time is but one pace of a mounting action.

However, we should remark that the stretch of time necessary for the development of such events must be longer than that period in which it is compressed. For in a period of two days or even one week it is impossible for a romantic love as the one described between Desdemona and Othello to rotten and

change into murderous jealousy. Equally, there is no available time for Desdemona to mourn the death of her father. R. Nigel Alexander (*Shakespeare Survey* 21, 1968, p. 68) quotes Thomas Rymer's comment on the lack of occasion for adultery as he says: 'Michael Cassio came not from Venice in the ship with Desdemona, nor till this morning could he be suspected of an opportunity with her. And 'tis now but dinner time and the Moor complains of his forehead'. Rymer thinks that the true time to be seven years and the whole tragedy a 'bloody farce'.

2. An outline and a commentary about the tragedy:

Because of its importance as the origin of the other parodies subject to study in this paper, I will include here a commentary and a full description of Shakespeare's tragedy.

[I. i] Following the traditional dramatic form, Shakespeare divided his play in five acts and fifteen scenes. Act one is an introduction to the play, it familiarizes the spectator with the setting, the characters and the major themes. The first scene takes place in a Venice street at night. Iago, a Venetian ancient, and Roderigo, a Venetian gentleman, are speaking about an unnamed general as being a Moor who loves his own pride and purposes, and about a certain Michael Cassio, described in dramatis personae as Othello's lieutenant, as being only a theorist and 'arithmetician'(p. 19). Iago and Roderigo are angry about the secret marriage of Othello, the Moor, and Desdemona, the Venice gentlewoman, and they decide to immediately inform her father, Brabantio. We are captured by Iago's confidence and resort to oaths 'Sblood' (p. 4) 'abhor me' (p. 6). We are also introduced to the theme of disobedience, Iago says: 'We cannot be all masters, nor all masters /cannot be truly all followed' (pp. 43-4), and the more important ones of race, sex and social reputation, when Iago and Roderigo tell Brabantio, as senator of Venice, that his daughter is being abducted by a black man. Iago says, 'Even now, very now, and old black ram / Is tupping your white ewe'(pp. 87-8). Successively, from the dialogue,

we come to know other themes of the play such as secret love and hate and the tension in Cyprus and the importance of the Moor, the general of the fleet, for the defense of Cyprus.

[I. ii] In this scene, we are introduced to the Moor Othello in whose presence Iago is totally different from the Iago of the first scene, who is now sincere, courageous and very honest. Othello is being simultaneously found by the duke's messenger and Brabantio. He literally towers above those around him. He rebuffs Brabantio's hostility and accusation of witchcraft by gently saying. 'Keep up your bright swords for the dew will rust them'(p. 59). The whole team go to the senate.

[I. Iii] In the senate, the duke and the senates were discussing the imminent Turkish invasion to Cyprus; nevertheless, when Othello's team arrived, Duke and the Senates deemed necessary first to settle down Brabantio-Othello's dispute. Othello demonstrates in his defense dignity, power and great eloquence. His images show his belonging to a world vaster than that of the city center and money-making island in which he lives now, we learn that he used to be Desdemona's father's friend and he counted them many of his travel stories during his visits to their home, which earns him Desdemona's admiration and love. He says:

> She lov'd me for the dangers I had pas'd,
>
> And I lov'd her that she pity them.
>
> This only is the witchcraft I have used (I. Iii, 166-9)

Duke send for Desdemona to come and tell the truth, then just as with Iago, and

Othello, we are presented with conflicting views about Desdemona. She is both ‘a maiden never bold’ -according to her father- and a girl bold enough to initiate a love affair and to defend it in the face of her father. In her speech she admits she loves Othello and declares herself to be his voluntary maid. However, if Othello has told us that marriage for him is at lest a partial forsaking of soldiery life, Desdemona confides us and the senate that she sees marriage as a total commitment to her husband. Bitterly, Brabantio warns Othello: she deceived her father, and may be thee”. The duke offers some comfort to the disputing parts when he says : ‘I think this tale would win my daughter too’ (p. 71), then to Brabantio: ‘if virtue no delighted beauty lack, /Your son-in-law is far more fair than black’ (pp. 289-90) Immediately then, Duke tells to ‘all in all sufficient’ Othello to prepare himself for a defense mission against the Turks in Cyprus, which Othello accepts too readily. Duke then proposes for Desdemona to remain with her father during Othello’s absence, but she asks permission to go with her beloved husband for it was just for his adventures that she loves him. Othello endorses her plea and asserts that her presence shall not divert him from his public duty, then he sets for Cyprus and leaves Desdemona in the custody of Iago to transmute her to her new house in Cyprus. Once again we are presented to another facet of Iago’s personality. In a dialogue with Roderigo and an ensuing soliloquy, he claims to have discovered the secret of life which is the desire for security and power over the others. This makes him believe himself to be most intelligent, and justifies his tendency to exploit those less clear-sighted than himself. He declares ‘I hate the Moor’ (I. iii. 384) and decides to avenge from him. His language is full of animal images and laid-bare expressions devoid of ornaments or moral values. The LOVE between Desdemona

and Othello for him is only a black man's LUST for a white woman, who is too, a bored perverse white girl yearning for exotic thrills. We are invited to see his mind in motion and his great capacity to think on his feet, which to the moment, wins him our sympathy.

[II. i] The setting changes from Venice to Cyprus, which is introduced with a raging storm. There comes news of the providential destruction the Turkish fleet, then of Cassio's safe arrival. Montano, Othello's sub-governor in Cyprus, and Cassio corroborate Othello's skill as warrior and commander and pray for his safe return. Desdemona's procession arrive and Cassio hurried to meet and praise her exaggeratedly. And while they were engaged in a bantering exchange in a mutual tone of compliment and veneration there sounded Othello's victorious trumpet announcing his arrival. In another moment of the scene, Iago makes in Roderigo's head that Desdemona and Cassio are in love, then in his soliloquy, reveals that he (Iago) loves Desdemona and will revenge from his cuckolded (Othello); afterwards, he justifies his hate to Cassio which is now not the promotion motive but 'for I fear Cassio in my night cap too' (II. i. 302).

[II. ii] The Herald invites the population to celebrate at one same time the military victory and the general's nuptial. Here once again we are aware of the mixture of public and private lives in the action of the play.

[II. iii] In the hall of the castle, at night, Othello charges Cassio to care for the security of the feasts before he goes with his bride to celebrate their wedding.

Alert of the special opportunities of that night, Iago tantalizes Cassio into drinking ‘to the health of black Othello’ (p. 29) and then indulges him in a drinking party with Montano. Cassio gets drunk, and when he exits, Roderigo follows him under Iago’s order. Before they come back, Iago slanders Cassio to Montano as being infirm and hazardous with the responsibility confined in him by the general. Out, in the street, Roderigo provokes Cassio. They fight. Cassio comes back holding thigh of Roderigo -he suspects of him because he never saw him before. Montano interferes but gets badly wounded by Cassio. The general bill is alarmed by Roderigo under Iago’s suggestion, the whole city awakes, and Othello comes to hold up the mutiny. Free from any opposition either from wounded Montano or drunk Cassio, Iago, who looks dead with grieving, very reluctantly, tells Othello his version of the brawl in which he afflicts Cassio with irresponsibility and drunkenness. The immediate consequence is the disqualification of Cassio by Othello. He shall no more be his lieutenant. Iago, later on, ironically recommends Cassio to enlist Desdemona’s help for his cause, for Desdemona has a great grasp over Othello and can make him revise his decision. When Iago is left alone, he indulges in another of his soliloquies in which he mused over the term ‘honest’ (he does this in various moments of the play: pp. 258, 328 and 332) which only signifies to him vague concepts ranging between “straightforward”, “above board” and “credulous”. Then when Roderigo enters, they proceed on plotting against Othello and Cassio, which Iago explains to serve only Roderigo’s profit, since it works to eliminate his love competitors and clear him the way to win Desdemona.

[III. i] The scene opens with music and jokes played by the clown and the

musician accompanying Cassio in his apologizing plea before Othello's window. Iago comes too, and Cassio asks him to make his wife arrange him a meeting with Desdemona, to enlist her help.

[III. ii] This is a short scene which displays a dialogue between Othello and Iago. Othello is at his best and assuming his public duties, and Iago is the trustworthy deputy. Othello gives orders to send letters to the Senate explaining the works of fortification of the island, and Iago executes at once.

[III. iii] This scene is the hearth of the play. It is long, and sums the whole action. It opens with the same setting before the castle, with Desdemona, Cassio and Emilia in conversation. Desdemona asserts Cassio that his restoration is a matter of time and promises him to 'die/ Rather than let Cassio down' (pp. 27-8). She is determined to plague Othello's ears night and day until he reverses his decision. Just then enter Othello and Iago, Emilia draws attention to their arrival and Cassio makes a hasty exit by the other door. Immediately Iago comments it could not have been Cassio who would 'sneak away so guilty-like' (p. 40). Now clearly the concerns of Desdemona and Othello are at odds, for while his is to make out who was there and what for, hers is the insistence over Cassio's restoration. Though irritated by her plea, Othello replays dearly, 'I will deny thee nothing' (p. 77), but 'just leave me a little to myself' (p. 86). Iago keeps watchful silence as he hears Othello expressing his feeling of the burden of his (Iago's) pressure and that of love:

Excellent wretch ! Perdition catch my soul

But I do love thee ! And when I love thee not,

Chaos is come again (III. iii. 91-3).

Deeming it convenient to instill more poison, Iago asks Othello whether Cassio knows about his (Othello's) romance with Desdemona, and Othello's reaction is more psychological perturbation; he says:

...By Heaven, he echoes me

As if there were some monster in his thought

Too hideous to be shown (III. iii. 110-2)

then:

Give thy worst of thought/The worst of words

(pp. 136-7)

Before Iago's strategic reluctance, Othello regains some confidence and says:

For she had eyes, and chosen me

No Iago/ I will see before I doubt. (pp. 93-4)

After confirming his love to Othello, Iago changes the direction of the dialogue toward the more dangerous themes of reputation and cuckolder, through wavering in Othello's mind the threat of his besmirched 'good name' (p. 159), then prays piously to free his lord's mind from the torments of jealousy. Inflicted as it appears from his use of animal images, 'exchange me for a goat' (p.184), Othello is still resistant. Now Iago takes the liberty to give Othello recommendation to 'look to your wife; observe her well with Cassio' (p. 201), for Venetian women are loose and 'their best conscience is not to leave't undone, but keep't unknown' (p. 208). Othello reiterates clumsily that she had eyes and chosen him, and Iago responds dynamically that 'She deceived her father, marrying you' (p. 210), and 'she that, so

young, could give out such a seeming' (p. 212) 'for too much loving you' (p. 217). Now this is too strong to be resisted by Othello for it stirs his deepest fears of his old age, and his strangeness. Accepting his defeat, he declares his commitment to Iago's friendship, he says: 'am bound to thee for ever' (p. 218) and then utters a grammatically incomplete sentence, which shows the state of his disturbed consciousness: 'And yet; how nature erring from itself' (p. 231). Left alone, Othello muses gravely: 'She's gone', I am abused, and my relief must be to loathe her' (pp. 271-2). Then, adopting Iago's animal imagery: 'O, curse of marriage' (p. 271), 'That we can call these delicate creatures ours / And not their appetites, Tis destiny unshunnable like death' (p. 279). Right then enters Desdemona and her mere presence was sufficient to make him dispel his doubts: 'If she be false O, then heaven mock itself ! / I'll not believe it.' (pp. 282-3)) Desdemona kindly affords to bundle his aching head with her handkerchief. He shunned away saying it was "too little" (p. 291), and the handkerchief is dropped away, just for Emilia to find it and give it to her husband, Iago, who repeatedly asked her to borrow or steal it from Desdemona for some reason she did not know. Once in possession of the handkerchief, Iago resolves to do more mischief for:

> ...Trifle lights as air
>
> Are to the jealous conformations strong
>
> As proofs of wholly writ (III. iii. 327-9)

By now, Othello's is totally afflicted by Iago's poison. He says: 'Farewell the tranquil mind' (p. 354), 'better have been born a dog' (p. 368). Worse still, he comes to accept Iago's evaluation of blackness as unnatural; he says:

> My name that was as fresh

As Diane's visage is now as begrimed and black

As my own face. (III. iii. 392-4)

Then he forcefully asks Iago for proof: 'villain, be sure thou prove my love a whore/ Be sure of it: give me ocular proof' (pp. 365-6). The scene closes with the savage-growing language of Othello, and the threatening comment of Iago 'I am your own for ever' (p. 486). This scene is the longest by far, it sums up nearly all the action of the play, for it starts with the protagonist while at his best and ends with him under tight influence of jealousy and at the very edge of senility.

[III. iv] The same setting before the castle. Desdemona, Emilia and the clown enter. After a moment of comic interchange with the clown, Desdemona asks the clown to go and fetch Cassio, then asks Emilia about the handkerchief for: 'my noble Moor / is true of mind, and made of no such baseness / As jealous creatures are, it were enough / -To put him to ill thinking' (pp. 22-3). Emilia denies telling the truth. Just then comes Othello and we are helplessly aware of his condemning language. His references to her 'moist hand' and her being liberal and frank are innuendoes of promiscuity. Their speeches cross sharply: she pleading for Cassio and he wondering about her handkerchief. Now Desdemona will lie and claim it is not lost . Anxious for it, Othello explains its importance for him. He sees it as a symbol of her fidelity to marital life and its loss magically equates the loss of love. There follows a sharp discussion between them: he asking for the handkerchief and she pleading for Cassio. Othello exits angrily and Emilia comments 'Is he not jealous' (p. 25). The discontent, harsh as it is, strangely, does not help awaken Desdemona's suspicion as to think of the real cause behind Othello's changing

attitudes, nor does it evoke Emilia's morality to tell the truth. When Iago and Cassio come, replay to Cassio's plea has some sense of awareness of some unfortunate change, but it is a passive awareness, she says: 'Alas' (p. 119), 'my lord is not my lord' (p. 121), and ironically attributes his anger to preoccupation of some great matter of state, now that we know that he has completely divorced state matters and concentrated himself on private problems. When Cassio is alone, there comes Bianca, his mistress, he gives her the handkerchief which he found in his chamber and asks her to copy it and, ironically, to leave at once for he does not want the general to see him "woman'd" (p. 192). By now, the web of tragedy is strongly spun and is prepared to net its predestined victims.

[IV. i] The scene opens with Othello and Iago speaking. Iago has grown bolder in his slandering of Desdemona. Now he speaks of 'to kiss in private' (IV. i. 3), or 'to be naked with her friend abed /An hour, or more, not meaning any harm' (p. 4); and seeing that Othello does not protest, he introduced the theme of the handkerchief, which he cunningly associates with Othello's honor and Desdemona's fidelity. He says: 'But if I give my wife a handkerchief...tis hers, my lord, and being hers, I think she may bestow't on any Man' (pp. 10-3). Othello argues: 'She is protectress of her honour too' (p. 14), and Iago who is specialist in interpreting the term honesty replays: 'Her honour is an essence that's not seen /they have it very oft that have it not' (pp. 16-7). Then strongly and with great confidence Iago utters the pun "LIE" (p. 33), and awaits how it would be interpreted by Othello. But naturally, within this context the term can only evoke its worst connotations, which are lie in bed with Cassio and lie in telling the truth. This is exactly what happened; Othello

explodes: ‘lie with her, lie on her?’ (p. 34), and then: ‘To confess’ (p. 36) and ‘be hanged’ (p. 37) for his labor, and he falls down unconsciously. Victorious Iago explains: ‘Work on my medicine, work on; thus credulous fools are caught’ (p. 45). Enter Cassio and Iago explains this is the second time Othello had a fit, then asks Cassio to wait him outside. And when Othello comes to, he starts gibbering: ‘mock’(p. 59) ‘horned man’ (p. 62); but powerful Iago has no time to lose and asks him callously to have passion. His next plan then is to arrange some meeting between himself and Cassio in a manner to be overheard by Othello. This is why he asked Cassio to wait outside and asking Othello now to withdraw himself out because he has to meet Cassio. He calculates that by telling Othello that Cassio -his enemy now- will come in a moment, he will keep him watchful over what they say, and this exactly what happened, for during the dialogue between Iago and Cassio, Othello was in the shadow cursing and threatening. The dialogue initiated by Iago is a casual speech about women and Cassio’s great experience in wooing them, and his being dearly loved by a (unnamed Bianca) woman to the point that her pursuit caused him harassment. Now Shakespearean providence gives assistance to Iago and adds another important detail in his plot. There comes Bianca, the handkerchief in her hand, just to confirm to Othello Cassio’s libertine mood and show his handkerchief in her possession. The interpretation is unique and will be confirmed later by Iago. Iago says, when they remain alone: ‘Your wife! She gave it him, and he hath given it his whore’. (IV. i 172-3). Othello’s rage now grows intolerable as he says: ‘For she shall not live; my hearth is turned to stone;/I strike it and it hurts my hand’ (pp. 178-9), ‘I will chop her into messes! cuckold me’ (p. 196): Iago proposes to be strangled rather than poisoned.

Momentarily, this tense atmosphere is relaxed by the arrival of Lodovico from Venice and the welcome ceremony the characters were obliged to pay him. However this will very soon break out when Desdemona intents to enlist Lodovico's aid to influence over Othello's decision concerning Cassio. Her insistence only wears out Othello's passion, and he slaps her. Then, at Lodovico's request, he calls her back, but just to humiliate her with orders to come and go, turn right and left, once and again and with insinuating references to 'Cassio shall have my place' (IV. i 257) which are all images of a typical sexual act. We may get angry at the extreme obedience of Desdemona, which is interpreted by Othello only as a symptom of guilt, but Desdemona's justification is ironic once again as she takes it for an act of affection for her husband who is affected by the Senates' decision to call him back to Venice and replace him by Cassio as Cyprus governor. Just the same with Othello, we feel uneasy about his cruel attitudes towards his wife for he does not realize that if she really loves Cassio she would not feel so happy to return back to Venice; yet he has unluckily interpreted her happiness as a rejoice for the promotion of her lover.

[IV: ii.] In a room in the castle, Othello asks Emilia if she suspects the behavior of Desdemona and Cassio. Her negative answer does not help ameliorating the situation for the better, just at the contrary, she is now suspected by Othello as being 'a simple bawd' (p. 20). The same occurs later on when Desdemona swears her honesty; Othello is too blinded to accept even the idea of her probable innocence, but just takes her swearing for an act of hypocrisy, her room for a brothel

and she for a whore. Now his sense of being unjustly punished is depicted through allusions to Job's suffering and the classical figure of Tantalus who could not drink to his thirst because the water sinks each time he tries to touch it. He blames Heaven to have afflicted him with evil, though his affliction is self made. He wishes time would stop, for he has lost his life by the loss of his love. Now the image of his love is afflicted by Iago animalistic language as he comes to see it as a flowing fountain turning into a cistern full of writhing creatures. He still shows his baffled state of mind through use of both romantic verses such as:

> ...O, thou black weed why art so lovely fair Thou smell's so sweet,
>
> That the sense aches at thee, would thou had'st ne'er been born
>
> (IV. ii. 69-70);

and slandering expressions such as 'bawdy winds' (p. 80), 'strumpet' (p. 83), showing great readiness for obscene oath. Emilia consoles Desdemona who is now half asleep with the shock of the attack on her. Iago is being called by Emilia to give some assistance to Desdemona. And when "honest" Iago, pleaded humbly by Desdemona to mend her discord with Othello, promised her that 'all things shall be well' (p. 173), we as spectators feel some hope for a possible change of the behaviour and destiny of the characters, but that was not the case. A moment later, Iago convinces Roderigo to kill Cassio, explaining him that only such an important incident could delay Othello and Desdemona's traveling to Mauritania, and consequently provides more time and opportunity for Roderigo to sleep with Desdemona.

[IV: iii] Othello tells Desdemona to wait him in her bedroom and let go

Emilia, then he goes to show Lodovico round. We are helplessly moved by Desdemona's pathetic but ironic song of the maid Barbary whose lover 'proved mad/ And did forsake her' (pp. 26-7), and by her innocent questioning to Emilia. 'Would'st thou do such a deed (adultery) for all the world?' (p. 63). And when she remains alone we feel terribly aware of something bad near to take place.

[V. i.] The scene opens in a street with Iago and Roderigo awaiting Cassio's arrival, to murder him. By arranging this mortal plan, Iago aims at eliminating at least one of his two enemies: Roderigo who wants to get back his money for he (Iago) did not manage to make him sleep with Desdemona, and Cassio for he has 'a daily beauty in his life / That makes me ugly' (pp. 19-20). however, in the assault, Roderigo gets wounded by Cassio, and Cassio from behind by Iago, and both man still alive cry for help. Cassio recognizes Roderigo as his assaulter in that night brawl that cost him his position, and things are getting uncontrollable to Iago. This is why he comes out of his hiding as a help provider and slaughters Roderigo as a punishment for his assault on "friend" Cassio. This wins him both recognition from Cassio and admiration from two witnessing Venetian gentlemen. One moment later, Bianca appears casually in the brawl site, and starts to mourn injured Cassio. Iago demonstrates once more his great capacity of quick plotting when he charges Bianca, the moment he sees her, with some role in the assault against Cassio. And there comes Emilia but just to bless Iago's version that: 'this is the fruit of whoring' (p. 115), confirming thus Bianca's guilt. It seems that all goes perfectly good for Iago up to now, However his final comment, 'this is the night / that either makes me or fordoes me quite' (pp. 127-8), fills us

with suspense as to the forthcoming events.

[V. ii] While Desdemona is sleeping in her bedroom, Othello enters with a torch in his hand. He kisses her because just unable to resist her physical beauty and her innocent appearance, but it was sufficient her awaking up to stir his bad memories. Then he asks her to pray for her sins because he is going to kill her for her infidelity with Cassio. She begs him to have mercy on her and swears she never committed any wrong against him. She asks him to let her alive till the next day or call for Cassio to make out the truth. He tells her that Cassio's mouth is being stopped by 'honest Iago' (p. 73). And when she innocently laments it saying: 'Alas, he's betray'd, and I undone' (p. 77), she gives him enough justification for his deed; as he says: 'O, Strumpet,...weepest thou for him to my face ?' (p. 78) and stifles her, in order she will not 'betray more men' (p. 6). He executed her in the name of moral justice assuming the roles of plaintiff, judge and executioner. But a moment later, he realizes that by doing so, he has killed himself too:

> ...I ha' no wife
> O, insupportable! O heavy hour!
> Methinks it should be now a huge eclipse
> of sun and moon, and that the affrighted globe
> Should yawn at alteration. (V. ii. 99.102)

Emilia comes in order to tell Othello about the outside brawl in which Roderigo is killed and Cassio is wounded. A spark of hope comes to us when Desdemona wakes up from her death, but it was just for a brief moment in which she asks Emilia to tell her Lord she dies 'a guiltless death' (p. 23). When Othello tells grieved Emilia that

he is the killer avenger it was just to set out a rush sensation of indignity and powerful stubbornness that Emilia shows first in her harsh attack on 'devil' (p. 133) and 'rush' (p. 135) Othello, and latter in her determination to discover her husband's part in plotting the murder of Desdemona or his innocence from Othello's citing him as an 'honest' witness (p. 143) of Desdemona's guilt. And when Iago comes in company of Montano, Lodovico, Gratiano and Cassio (on a chair), Emilia asks him to disprove Othello's accusation. Alarmed, Iago replies that he 'told him what I thought' (p. 177). Iago's self-control is admirable and his capacity of camouflage is unlimited, yet at this moment, he feels that some details of his plans have not been planed adequately, and that was exactly the role of his wife which he miscalculated trivial and insignificant. In order to avoid probable undesirable interference form her part, he orders her first to set out home; yet her insistence makes him attempt to kill her for a first time, then, to kill her actually but only after she discloses his plot with the handkerchief, being he who gets it from her and puts it in Cassio's chamber without warning him. Immediately then. Iago is hold by the guards as a prisoner. Now Othello's sense of deception is acute and his feeling of injustice is great. Like Iago, he is hold as a prisoner. He says: 'Are there no stones in heaven' (p. 235) to be thrown as a bolt for the 'villain' (p. 236). We as spectators feel embarrassed at his being treated just like Iago, and it appears that he too feels so. For immediately afterwards he will free himself from his guards, confiscate a sword and permit himself a little self-dramatizing, he says:

> Behold, I have a weapon [..]
>
> That with little arm, and this good sword,
>
> I have made my way through more impediments

Than twenty times your stop (V. ii 260-65)

He says this and wounds Iago, just not to kill him for 'in my sense tis happiness to die' (p. 291). After hearing the truth about the handkerchief from Cassio, he asks him pardon because Iago 'hath ensnar'd my soul and body' (p. 303). Lodovico tells him that his command is being taken from him and asks him to surrender himself to justice. However, Othello chooses another course. He recalls his good deeds for the Venetian state, and pleads that his story be counted unchanged, as one whose love 'not wisely' (p. 345) and 'jealous' (p. 346) is being perplexed into ruining his life, like the Indian who in ignorance of its value, throws away a rich pearl. Then he decides, besides Desdemona's bed: 'I kiss'd thee ere I kill'd thee, no way but this /Killing myself, to die upon a kiss' (p. 359-60)), and he stabs himself on the same bed where Desdemona lies dead. Only Cassio then utters the one couplet of posthumous praise on his behalf:

This did I fear, but though he had no weapon

for he was great of hearth. (V. ii. 361-62).

In the last scene, Lodovico calls Iago Spartan dog and promises him great torture, showing him the result of his mischief: a heap of corpses on the bed.

The following is a brief description of the more relevant actions of the tragedy:

Act I,

Scene i. a street in Venice, night

a. While spying on Othello and Desdemona's wedding, lago and Roderigo
speak badly about Othello: lago for a lost promotion and Roderigo for
loving Desdemona.

b. They awaken Brabantio and tell him his daughter is being deceived into marriage by the
witchcraft Moor.

c. Brabantio and his men set for capturing Othello.

Scene ii, before the sagittar,

a. lago advises Othello to escape from angry Brabantio, Othello
refuses as he considers himself fit for Desdemona.

b. Cassio brings Othello a Senates summon.

c. Brabantio cannot arrest Othello, he accompanies him to the Senate.

Scene iii, council chamber,

a. Duke wants Othello in a military mission against the Turks.

b. Senator Brabantio asks punishing Othello for charming his daughter.

c. Othello argues that he used to visit Brabantio's house to count him stories,
and there he knew Desdemona and loved her. Desdemona says the same.

d. Duke accepts the marriage and permits Desdemona to accompany Othello to Cyprus.

e. lago promises to help Roderigo sleep with Desdemona in change of money .

Act II,

Scene i, Cyprus seaport,

a. Desdemona's ship arrives from Venice, Cassio meets her respectfully, then
Othello comes back from the sea-war and shows happynes to meet her.

b. lago says that he loves Desdemona and decides to revenge from the Moor.

Scene ii,

a. lago convinces Cassio to drink wine then indulges him in a fight against Roderigo and Montano

b. The riot awakens Othello and Desdemona. Othello dismisses Cassio after logo's witnessing he is the culpable.

c. lago recommends Cassio to enlist Desdemona's help.

Act III,

Scene i, before a castle,

a. Cassio with musicians and a clown asks Emilia to arrange him a meeting with Desdemona; she promises him so.

Scene ii, before the castle,

a. Cassio asks Desdemona for help and she promises to restore him.

b. lago advises Othello to watch his wife.

c. Desdemona binds Othello's aching-head with her handkerchief, he throws it away.

d. Emilia picks the handkerchief and gives it to lago, who puts it in Cassio's chamber.

e. Othello strangles lago and asks him to prove Desdemona's guilt; lago answers he saw Cassio wiping his beard with Desdemona's handkerchief.

f. Othello names lago his lieutenant and asks him to kill Cassio, lago accepts.

Scene iv, before the castle,

a. Emilia denies knowing the whereabouts of the handkerchief.

b. Othello asks Desdemona about the handkerchief and warns against its lost,

because it would mean the magic lost of their matrimony.

c. Desdemona foolishly asks to restore Cassio and ignores Othello's petition.

d. Cassio gives Bianca the handkerchief to copy its broidery.

Act IV,

Scene i, before the castle,

a. lago speaks openly to afflicted Othello about Desdemona's cuckoldry, and makes him overhear a false conversation between Cassio and Bianca about the handkerchief given to this latterby Cassio, who received it from Desdemona.

b. Othello thinks of poisoning Desdemona; lago recommends strangling her.

c. Lodovico brings a letter from the Senates ordering Othello's return to Venice and his substitution by Cassio as governor of Cyprus.

d. Desdemona gets happy for the content of the letter; Othello strikes her.

Scene ii, a room in the castle,

a. Desdemona asks lago for help; he promises everything will be all right

b. Roderigo asks lago to give him back his money or else he will tell Desdemona the truth; lago tells him he must kill Cassio in order to linger Desdemona and Othello’s voyage to Mauritania.

Scene iii, another room in the castle,

a. Othello asks Desdemona to leave her waitress and wait in bed.

Act V

Scene i, a street

a. Roderigo assaults on Cassio but gets wounded, and lago cuts Cassio's leg from behind and escapes.

b. lago reappears to give assistance to Cassio and stabs Roderigo to death.

Scene ii, in the bedroom.

a. Othello kisses Desdemona and she awakens; he asks her to pray because he is killing her for her act of promiscuity with Cassio.

b. She says she is innocent and asks to call Cassio and make out the truth.

c. Othello strangles her as she weeps the supposedly dead Cassio; he becomes sad after her death.

d. Emilia comes in and Desdemona rises for a moment and tells her she is innocent and that Othello is not guilty of her death.

e. Othello tells Emilia he has killed Desdemona and lago killed Cassio as a punishment for their cuckoldry.

f. Enter Montano, Gratiano and lago; Emilia discloses she gave lago the handkerchief; lago stabs her.

g. Othello frees himself from the soldiers' grasp, gets a sword and wounds lago badly, just not to kill him, then kills himself.

h. Cassio says Othello was 'great of hearth'.

i. Lodovico names Cassio new governor and promises lago great torture.

3. From a tale to a tragedy:

As demonstrated in the previous study of the structure, plot and setting of the play, Shakespeare intended his text a tragedy after Aristotle's parameters. In Elizabethan period, imitation of other works of Art was common among poets, and was largely employed as a legalizing device which gave the imitators the reputation of universal learnedness. The intent of the adapters was one of veneration, and this is the case in *Othello* too. Through ironic inversion of part of Cinthio's Tale, Shakespeare managed to superimpose his new structure on the old text, investing this latter with conservative respect and authority, and changing the first to a sophisticated piece of art where is exhibited more craft and mastery than in the original.

Other sources, besides Cinthio's Tale, can be esily detected as forming the basis for Shakespeare's *Othello*. The fourth story of Geoffrey Fenton's *Certain Tragical Discourses* (1567), a translation from Belleforest's *Histoires Tragiques* (1561) is a tragedy set against a Turkish war, and just like in *Othello,* the protagonist kills his wife, out of jealousy, in their bedroom, the maid breaks into the room and cries for help, the wife resurrects and exonerates her husband, and the protagonist gives her the last kiss before committing suicide.

The second Tale of Burnable Rich's *Farewell to Military Profession* (1581) may be another influencing source of *Othello.* This is because of such parallels as the Christian ruler fighting the Turkish invaders, the storm during the sea-battle, the Duke's appointment of a general, the secret courtship of this latter, the father's demand, the sympathy of the Senate for the evading couple, the testimony of the daughter, and the Duke's comfort to the defeated father.

There are other clear influences on Shakespeare' *Othello* such as Richard Knowles's *General History of the Turks* (1603) from which is held the doubt about the exact number of the ships of theTurkish fleet expressed in (I. Iii), and William Thomas's *History of ltaly* (1549) and its indebted material about the Venetian government and the Turkish war. Yet, Geoffrey Bullough (1978, p. 194*)* affirms that 'the main narrative source [of the tragedy] was Giraldi Cinthio's *Gli Hecatommithi* (Decade 3, Story 7)', a Tale about a Moor of Venice published in Venice in 1566.

Following a translation made by Raymond Shaw (in M.R. Ridley, 1965, pp. 237- 46), Cinthio's Tale runs like that: (for a more detailed summary of the tale see appendix 1):

A Moor (unnamed), handsome, valiant and esteemed by the Signory of Venice gets married with Disdemona, a virtuous and beautiful Venetian lady, without the consent of her parents. Simultaneously, the Signory changes the composition of the Cyprus garrison (no reason is given) and appointed the Moor commander of the new troops, a duty normally assumed by courageous and highly ranked men. The Moor yields to Disdemona's plea to accompany him, and they immediately embark to Cyprus together with the troops.

In their house in Cyprus, the Moor and Disdemona used to have company of an ensign and his wife, and of a captain. As a consequence of the frequent contact, the ensign fell in love to Disdemona. Secretly, he does his best to win her love. And when he realizes the futility of his attempts he imagines that she loves the captain. Hence his love changes to hatred to Disdemona and eagerness to vengeance from the captain (Cassio).

The ensign starts to think about deceitful schemes. And when the Moor dismissed the captain for his hurting a guard, the ensign seizes to opportunity of Disdemona's plea for reinstating the captain (she does not want her husband to lose such a good friend of him as the captain), and makes in the Moor's head that she loves the captain. The Moor is not disturbed too much about the alleged infamy; yet, the ensign presents him with plausible arguments. He says that blackness and her wickedness are sufficient motives for her to commit adultery. Still believing in his wife's chastity, the Moor asks the ensign for proof and threatens of killing him if he fails to.

Aware of the dangerous situation, the ensign resorts to tricks. He tells the Moor that the captain told him once that he had Disdemona. Then seizing the opportunity of Disdemona's visit to his wife, the ensign steals her handkerchief -the Moor's' wedding gift- while putting his small girl in her lap. With malice, he puts it in the captain's chamber and tells the Moor she gave it the captain.

The captain recognizes the handkerchief and decides to return it back to Disdemona in private. He awaits the exit of the Moor from his house and calls in the back door. Accidentally, the Moor returns back and hears the bell. Yet when he opens the door, the captain had already escaped, to his great surprise and suspicion.

Disdemona is aware of the loss of the handkerchief, however, when the Moor asks her for it, she blushes and pretends to look for it in her chessboard. The Moor grows wrathful and thinks of a plan to kill Disdemona without rising suspicion. Disdemona attributes his change of behaviour to the typical boredom husbands feel from time to time towards their wives, and she asks the ensign's wife if her husband told her something about the commander. Yet, the ensign's wife, though she knows the whole plot of her husband, just recommends Disdemona to show love and loyalty to the Moor.

The Commander grows each time more furious. He asks the ensign to make him see the handkerchief in the possession of the captain. The ensign happens one day to be passing by the captain's house and see his housemaid against the window copying the embroidery of the handkerchief. He immediately draws the commander's attention to it, as a strong proof of his faithfulness and Disdemona's lust. Receiving a large sum of money from the Moor, the ensign accepts killing the captain. He attacks him one night while leaving a strumpet's house and cuts his leg from behind, then disappears.

When Disdemona heard the story, she showed sorrow, which amounts the commander's suspicion. Later on, the commander and the ensign device a plan to beat Disdemona to death and claim she died under a falling rafter. Carrying on with the plot, the ensign kills Disdemona beating her with a bag of sand, then with help from the Moor, they throw down the old rafter on her .

The plot is executed successfully, Yet the Moor gets grieved and dismisses the ensign. This latter plots to ruin him in revenge. He persuades the captain to return back to Venice, and during the journey, he tells him it was the commander

who cut his thigh and killed Disdemona. The Signory, under the captain and the ensign charge, orders to arrest and torture the commander to make him confess. The Moor does not confess and is condemned to perpetual banishment. Later, he is killed by Disdemona's kinsfolk. The ensign continues his wicked life tricking other victims, but in the end is arrested and killed under torture.

Like the tale, the play is located in Venice and Cyprus. Yet the context of Cyprus expands its limitation from a mere garrison in the island to become a site of wars, invasions and disorder, fitting straightforward for the brutal tragic action of the characters. Such a setting, proves to be a symbolic wilderness for Iago, who grows from the deceitful "alfiero", whose malicious behaviour is solely motivated by his lust for Disdemona, to a mysterious villain, with no real motivations. Roderigo is created especially for Iago. He introduces the reader to his (Iago's) complex psychology during their confident dialogues, he speaks and acts for him, gives him money for imaginary bawdy services, helps him in his plots against Cassio to bring about his disgrace, and finally gets slaughtered by him. Some fortuitous events in the tale become calculated results designed by Iago. Cassio's drinking, dismissal and plea for Desdemona's mediation are all deliberate plans carefully devised by Iago within the context of his revenge from Othello and Cassio (not from Desdemona as in the tale).

The story of the handkerchief remains central in the play as well and symbolises the proof of Desdemona's "guilt". Yet, in the play, Cassio ignores who is the owner of the handkerchief; Emilia, now a maid rather than a friend of Desdemona, ignores her husbands' plans and is easily enticed to steal the

handkerchief and give it to Iago to further his malicious plans; and Bianca in the play replaces both Cassio's prostitute and his needle woman in whose hands Othello sees his wife's napkin while she was copying it in Cassio's house, Bianca in the play both copies the handkerchief and exhibits it in the scene overheard by Othello. Also the scene of the sexual murder is described differently in the two narrations. In the tale, the "alfiero" [Iago] beats Disdemona to death using a bag of sand, then, to avoid suspicion, pulls the roof on her with the Moor's help, which is at one with his personality and plans to revenge from Disdemona. In the play, the tragic requirement of the hero's downfall and then self-perception gives the narration another turn. Othello has to kill Desdemona himself, in order to save the honour of other men whom she may marry and deceive. Her death then is to teach him about his error, for he killed his very existence, a sensation which is to be accentuated especially after discovering Iago's hand in the plot; and finally, applying the same code of justice, he has to make an end to his fatal error and to his suffering to live without her through killing himself, "to die upon a kiss" [V. ii.360]. Then, as the norm dictates, the tragedy will end immediately after the death of its hero, which also differs from the end of the realistic tale in which the alfiero lives long after Capitan Moro's death, and is permitted to do more mischief, till when is finally caught and killed under torture.

It is worthwhile noting here that Shakespeare's play is closer to Cinthio's events in the last three acts than in the first two, where are introduced the historical atmosphere of the war against the Turks, associated with the political context of the Senate and the possible social strife in Cyprus spoken of by the senators. Short as it is, this introduction of historical and political action provides an initiation of the

tragedy in its preferred background of politics, wars and big decisions affecting the nation at large. True, this historical atmosphere shrinks immediately at the beginning of the third act, with the announcement of the drowning of the Turkish fleet in Cyprus, and gives way to the concentration on the protagonists' domestic life, following closely Cinthio's narration; yet it leaves clear marks in the whole narration. It marks Othello as the unique defender of Cyprus, and puts more emphasis on another quality of his as the heroic soldier, which is a technique meant to trigger the spectators empathy and solidarity with the hero, especially in his hard times: his unjust replacement by his lieutenant as governor to Cyprus after the success of the defense mission, his manipulation by a shrewd ensign because of his "free and open nature" [I, iii. 397], and his committing the error of ending the life of his beloved wife and his own. Iago's description is also affected by the introduction of the war theme, for it provides him with a site of disorder and chaos fitting for his psychology and for the development of his diabolic plots, it also gives him another motive for his malice which he believes to be a desire of revenge for a loss of a deserved promotion.

The role of Iago in designing the structure of the play, is very important. He is the first engineer of the events of the narration. His subplot is a real parody of the play in its stressing the spontaneous, pragmatic and utilitarian forms of life, rather than on those of emotional love, poetry and chivalric honour chosen by the playwright. All throughout the play we see his mind working, while on his feet, and how his plans develop first into suppositions, then schemes, and finally elaborate plots for chosen characters. Like the Artist, he believes himself intellectually superior to the others around him. He creates the racial and emotional struggles

between the characters. He entices Roderigo to alarm Brabantio about the two-backs-beast love affair between his daughter and "the Moor". He makes Othello believe that blackness is a symptom of otherness and a sufficient reason for Venetian-woman-Desdemona to cuckold him with his lieutenant, Cassio. He promotes Roderigo's illusions to win the love of Desdemona, and designs the plot of the handkerchief as proof of Desdemona's adultery and death. In brief, he is the first engineer of the whole plot of the play, and only in the end of the play does Shakespeare bother to eject him from the command of the narration, when he inverts the role of his wife in the handkerchief plot -a small uncalculated detail from his part- in his pitfall where to be shattered down all his plans, ending thus the narration with the final triumph of good over evil, and the domination of order and harmony.

We may wonder then if the role of Iago is not as important as that of Cinthio himself, as both are providers of material susceptible for aesthetic and ideological criticism, which is to be ironically inverted by parodist Shakespeare, then incorporated within the new scheme in order to bring about the new text. If this is so, then the aim of this parody is conservative: aesthetically conservative in its re-functioning of the patterns of Cinthio's tale, and ideologically conservative in its condemnation to subversion and disorder represented by Machiavellic Iago.

The major medium of the transformation of the Tale into trgedy is the language. An approach of this language use (interwoven with the author' strife to encode his intent) will be given next.

4. Coding the intent and language effectiveness

When Shakespeare appropriated Cinthio's tale, his intent was to invest on his work some of the prestige of Cinthio's classic. Yet when he inverted it through introducing the war theme, another more subtle intention took place.

Terry Eageleton (1986, p.1) says that 'Even those who know very little about Shakespeare might be vaguely aware that his plays value social order and stability'. For a playwright like Shakespeare, doing the type of patronage theatre he does, it is logical to be conservative and to exhibit it in his writings. His signification is closely connected to the function of legitimizing the social order. His work is characterized, as Jonathan Dollimore (1985, p. 71) puts it, by a 'combined emphasis on universal interest, society as a reflection of the natural order of things, history as a lawful development leading up to and justifying the present [and] the demonizing of dissent and otherness'.

Shakespeare authority is not shown overtly, rather, it is infiltrated to the decoder through the manipulated language, because, as Wolfgang Iser says (quoted in Hutcheon, 1984, p. 89) that 'if the desired response is a reaction to the recognition and interpretation of parody, then the producer of the text must guide and control the understanding of the reader [..] not necessarily to constrain the reader anymore than mere covert tactics would: the use of rhetoric' (Wolfgang Iser,

quoted in Hutcheon, 1984, p. 89). Here language becomes ‘an instrument of control as well as of communication’ involving ‘a systematic distortion in the service of class interest’ (Kress and Hodge, 1981, p. 6).

However, it was in irony and imagery where lay the real rhetoric of Shakespeare. Through irony, the author managed both to maintain disparate perspectives and to illuminate discrepancies, through a constant move in the time of the narration; and through imagery he keeps shedding flash lights on fixed photos in order either to ‘establish a character’, or ‘to clarify the meaning of a passage’, or ‘to elucidate a theme’ (Bethel, in *Shakespeare Survey* 5, 1952, p. 63). Morozov (*Shakespeare Survey* 2, 1949, pp. 84-7) states that the descriptive imagery of Othello ranges between lofty, poetic and solemn imagery. His oriental mood is present in his frequent use of images of the moon (5 times), the sun and the stars; and also by especial references to ‘Arabian tree’ and ‘medicinal gum’ (V. ii. 349). His poetic images are usually associated with his love and his vision to nature. And his solemnity is manifested by his frequent swearing by Heaven, his references to Dian (III.iii.388) when speaking of Desdemona’s visage, and his vision to life as ‘promethean heat’ (V, ii. 12).

Iago on the contrary uses a dominating low imagery. ‘his prevailing images are of beasts, represented as embodiment of foolishness, lechery and all kind of loathsome vices’ (Morozov, ibid. p. 87). For him Othello is ‘and old ram’ tupping the ‘white ewe’ Desdemona (I, i, 88), who is a guinea hen (I, i, 118), women are ‘wild cats if angered’ (II, I, 110), Roderigo is ‘a hunting dog’ (II, i, 316). Love for him is ‘lust’ (I, i, 324), the body is a ‘garden’ the will is gardeners and what we plant in this garden depend on ourselves for ‘tis in ourselves that we are thus or

thus' (I, i, 322). Morally speaking, Iago is plagued with capital sins such as pride and envy. He provokes jealousy in Othello, and lust in Roderigo. He kills his wife and his friend Roderigo. He believes in the devil and the divinity of hell:

When devils will the blackest sins put on
They do suggest at with heavenly slow
As I do now. (II, iii, 357).

Through a constant use of irony between his fair face and black soul, within the theme of appearance Vs inner reality, he is established as the demi-devil feigning honesty but doing malice.

Significantly, Othello adopts Iago's imagery when he comes to be mentally dominated by Iago in chapter three, exactly after saying 'when I love thee not/Chaos come again' (III,iii,92). Bethel (op. cit., p. 69) counted the frequency of occurrence of diabolic images in the speeches of Othello and Iago and the result is as follows: Act I: Iago 6 and Othello none, act II: Iago 6 and Othello 1, act III: Iago drops to 3 and Othello rises to 9, act IV: Iago 1 and Othello 10, and in act V: Iago none and Othello 6. He concludes that Iago reduces his diabolic images when he comes to control his mind, and that this type of imagery started with him and passed to Othello, who finally leaves it by the end of his life to resume to his lofty, poetic and solemn images. He also concludes that Iago's self regard and egotism denotes his being described as a Machiavellian person. This is clear when he says:

..Others there are
Who trimm'd in forms and visages of duty
Keep yet their hearts attending on themselves .
And, throwing but shows of service on their lords .

Do well thrive by them and when they have lined their coats.

Do themselves homage: These fellows have some soul.

And such a one do I profess myself (I, i, 49).

This represents a viewpoint totally subversive to the ruling ideology of Elizabethan and Jacobean reigns based on feudal duty and religious morality. Nature is presented in the play as ordered, and the love between Othello and Desdemona as heavenly and blissfully harmonious with cosmic order. While Iago's devilish figure and disruptive force transmits hill into heaven and chaos into harmonic cosmos. And the struggle between Othello and Iago is meant a metaphor of the struggle between good and evil, taking ground not only on the typical metaphysical level with supernatural forces, but also on the social and domestic levels, hence the inference of the proximity and preponderance of evil in the everyday life of normal people. And the receiver who is made to identify with the representative of Good: Othello, Desdemona and the military body, is also made to shudder at the very thought of meeting with such a Machiavelic person as Iago in the real life. Shakespeare condemns Iago both socially and morally, and brings his action to nothingness. First, because his deed is negligence of duty towards his compatriots, especially, if he is a soldier like Iago; secondly, because his committing subversion against the representatives of order is a subversion against a higher order in the Chain of Being, leading only, if not contained, to revolution, a most hateful word for Elizabethan people; and finally, because his force is concentrated in himself and not in God, hence limited, lacking cohesion and is self-destructive. The aim is to bring the spectator to condemn Machiavelic Iago and approve his containment by the forces of order, whom are presented as the

representatives of Good and natural order.

Clearly, this attitude of Shakespeare was conditioned by his social and political contextes. By the passing of the time, however, this attitude has become a bone of contention between Shakespeare and many of his parodists. Maurice Dowling, for example, sees that disobedience and political dissent are efficient arms to defeat injust dominant political powers. This theme is treated in the next chapter.

CHAPTER THREE:

3. Dowling's *Othello travestie*

1. The Burlesque: context and criticism.

2. An outline of the burlesque.

3. From a tragedy to a travesty.

4. The parodist's ideology Vs the State's one.

1. The burlesque: context and criticism :

In the nineteenth century, the attitude of the theorists towards parody was still ambivalent, Daniel Sangsue (1994, p, 21) distinguishes two clearly divergent points of view: on the one hand, parody signified ‘a practice of punctual intervention in the text’ deserving little respect and interest by the colletionists of literary curiosities; and on the other hand, it meant a variety of important literary 'phenomena’. The Romantics rejected the Classical notions of parody as imitation and aesthetic hierarchy. They valorized the notions of 'burlesque' and 'grotesque' and confines the term (parody) to ‘the use of buffoonery, ridicule and caricature’ to extract the fair. Parody was expected to assimilate satire and caricature, and assume a paper in the political resistance.

However, by the middle of the century, Romanticism started to weaken and with it vanished the high esteem for genius and inspiration, leaving way to such identifications of literary creation as imitation and rewriting. This tendency of 'second hand' literature had grown rapidly due to an increasing self-reflexive literature focusing more and more on the already existing art. The practice of adaptation was doubled and mainly regarded as a fatality since, under the spirit of *fin de siécle,* invention was believed to be no more possible. Parody was called to play a major role in the cultural life. Two great parody-theorists of the epoch witnessed this fascination with parody and wrote in response to it i.e., Delepiere: *Essay on Parody* (1968) and Lanson: *Dramatic Parody in the 18th century* (1895). Besides, the sorry state of the legitimate drama encouraged the growth of the burlesque. Stanley Wells (1977, p. x) describes this period saying that: 'Since the restoration, in 1660, the right to present serious plays in London had

been seriously restricted, and for a long time was under monopoly of companies performing at the Theatres Royal at Drury Lane and Covent Garden. Subterfuges had to be employed when serious plays were given elsewhere [..] Two Acts of George II, in 1751 and 1755, provided that Justices of the Peace could license establishments such as saddler's Wells for 'music, dancing, and public entertainment' as distinct from stage plays [..], yet still there was need for more theatres'. The Master of the king's Revels had controlled dramatic productions since Tudor times. And frequently, the theatres were closed due to external pressures as the attempts of the church to influence drama regulations, or the outbreak of the plagues during the Elizabethan reign, or by Commonwealth Ordinances in 1642 and 1648. The 'patent' theatre companies, with two important theatres and a monopoly, were still operating in the mid-nineteenth century (to remember here that Thomas Killigrew and D'Avenant and their heirs enjoyed this monopoly on the basis of royal warrants they received in 1636, 1660 and 1663, which granted them the rights to open new theatres: the Cockpit and the Theatres Royal at Gibbon's Tennis Court, Drury Lane and Covent Garden, and establish 'patent companies of players: Killigrew's King's Men and D'Avenant's Duke's Men). The type of drama of the patent companies was called serious or 'legitimate theatre' with the normal five-acts plays and little dancing or singing, and was clearly distinguished from the Minor playhouses' interpolated performances which were burlesques, farces, *burlettas* and musical comedies, obliged to contain only three acts and a minimum of five songs, if ever they aspire to obtain a performing licence from the Lord Chamberlain. Dramatic productions proliferated illegitimately viewing the continuous rejection of the parliament to allow a third 'patent' theatre in 1808, 1810, 1813, 1931, 1832 and 1833. The *Society for the Suppression of Vice,* created in 1808

reinforced morality and decency, and exercised an added censorship on the illegitimate plays.

The audiences of the nineteenth century were peculiar too. R. A. Banks and P. Marson (1998 p. 220) say that ‘At the beginning of the century audiences in the two patent theatres were unruly [..] Disorder was rife and some young 'gentlemen' came late or left early to avoid paying. A performance of *Richard III* at Covent Garden was interrupted when a 'ruffian' threw a quart bottle on the stage and nearly did the actor Betterton a mischief in 1801. At the *Haymarket* on August 15, 1805, there was a tailors' riot! On February 12, 1827, at the *Adelphi* the battle of *The Pirate 's Doom* was matched by a *melée* in the pit [..] Hazlit speaks of theatres as being riotous, noisy places. Sir Walter Scott in his *Essay on Drama* (1834) complains that the company was scandalous and ‘prostitutes and admirers from the principal part of the audience' used to meet there…[the] Stalls were not introduced until towards the middle of the century and the pit allowed immediate responses to the production to boil over quite quickly’.

This contrasts sharply with the audience of 'illegitimate’ drama and music-halls performances which, following Banks and Marson (1998, p. 221) were different for ‘the invitation to join the songs, to respond with comments in chores, to laugh and weep aloud, produced a lively player-audience interaction. The presentation of spectacle, of short pieces, and of topical items called for immediate, rather than considered, responses.

The differences between the two kinds of audience resulted in two kinds of dramatic entertainments: one of *overheard* drama, where the audience sat listening and watching an action from a darkened auditorium, and another of *direct contact* drama, where the lights could be higher and the participation greater (we remember the gradual

introduction of gas for lighting and for artistic purposes in theatres since 1815). The move, too, from teaching to entertainment, from instruction to delight was almost complete for both of them'. Music clubs had been places for refreshment, songs, music and popular entertainment. 'Serious sopranos', 'burlesque' singers, jugglers, acrobats, 'trapeze-artists', 'magicians' and even 'strip-tease' girls are cited by Banks and Marson (1998, p. 234-5) as forming part of the regular show-performers of these music-houses, and their repertoire was mainly composed of burlesques and part-song ballads.

But now, is *Othello Travestie* a burlesque or a parody? Following the parameters of Fancis Bar (1960, p. xxix) it is a full-length parody, and not just a travesty, because 'parody would transpose a complete work, modifying its background, its frame and its characters; the burlesque would limit itself to the everlasting antithesis between the greatness of acts and the lowness of style'.1

To be noted here that burlesque and travesty for Bar as for many other theorists are interchangeable and only mean 'low' parody; other theorists, however, insist in their separation. Linda Hutcheon (1984, p. 40) has excluded the burlesque from the scope of parody. She sees that 'it is the issue of intention that is involved in the confusion of parody with burlesque and travesty [..] Both burlesque and travesty do necessarily involve ridicule, However parody does not'. She continues that the burlesque is akin to satire in its mocking of social conventions with an eye to correct them, which is a task hardly ever taken by parody.

I would rather adopt Dwight Macdonald's view (stated in Hutcheon. 1984, p. 40) which sees travesty as the most primitive of the forms, and parody as the broadest. I would claim, thus, that *Othello travesty* is adaptable to Hutcheon's theory in that it

transforms Shakespeare's text artistically and ironically presenting another more realistic view of life in which literature communicates mainly with the lower classes who are excluded from the interest of "legitimate" drama. It cheers up its audience by bringing down the symbols of the restrictive high culture and mock them before their eyes, mocking as it does the political guardians of that art who label it illegitimate and its public unrefined.

The importance of the burlesque-parody in literary history is well defined by Simon Trussler (1995, p. vii), who sees that great art 'has often begun as burlesque' and 'theatrical burlesque is almost as old as theatre itself. A healthy theatre is a self-critical one, and burlesque is healthy because it helps deflate dramatic pretensions and teaches realism with its humor, honest morality and willed confusion of the heroic and the vulgar. Trussler adds that the satiric burlesque 'is essentially formal parody. It makes fun of artistic pretensions -whereas dramatic satire hits at faults and foibles in real life' (p. viii); furthermore, 'the essential difference between travesty and truly critical burlesque-[is] the difference between a mere vulgarizing of an elevated or classical theme, and satire purposefully directed against the striking of false tragical attitudes' (p. ix). The burlesque's importance is due to the large stretch of its comments which covers many aspects of the culture: it discovers and satirizes theatrical conventions and performances, in the benefit of theatre history; it alludes to politics and social events: tastes, costumes, habits, preoccupations, etc., supplying social history with valuable documents; and it testifies a wealth of linguistic information, especially its particular use of slang and pun, to the well information of philology. Stanley Wells summarizes these functions stating that "although the authors of these works (the burlesques of Shakespeare's plays) use or allude to the stories, characters, and languages of Shakespeare, they frequently have other satirical objects in mind, and indeed are often concerned rather to entertain than to satirize. In the burlesque,

particular productions of Shakespeare are mocked, actors mimicked the mannerism of their more august colleagues, men often played women's roles, topical and local events are alluded to, the songs with which these works abound are set to hit-tunes of the moment, from music-hall ditties to operatic arias, and other well-known music is used for comic effects [..] and the plays of Shakespeare, especially those in the regular repertory of the legitimate theatres, were a natural target', in the nineteenth century (Stanley Wells, 1977, p. vii).

By the time *Othello Travesty* is performed (1834), the Two Acts of George II, which established legitimate and illegitimate drama, were still operating. This may explain the high musical and vocal content of the play. Its songs and music could have helped qualifying it as entertainment for performance at minor theatres. Besides, its subtitle *Othello, according to Act of Parliament (Romeo and Juliet,* Dowling's other Shakespeare's travesty, is subtitled as *the Law Directs),* as I said before, may be regarded as 'discontent with the absurd legal situation (of theatre and a).. campaign to effect changes in the law' (Stanley Wells, 1977, p. x). The piece was first performed in March 1834 at the Liver Theatre, Liverpool, with W. J. Hammond as Othello and H. Hall, as Iago. Up to September of that same year, it had been played 107 times, was enormously successful, and helped to establish the Strand as a principal home of Burlesque. Besides, it enjoyed very favorable criticism, as stated by Charles Rice, 'unquestionably the best burlesque that has ever appeared' , and its actors 'showed themselves to be two of the best comic actors on the London stage' (Stanley Wells, 1977, p. xii).

[1] La parody transposerait un oeuvre tout entiére, en modifiant le fond, le cadre et les personnages. Le burlesque se bornerait a une antithése perpétuelle entre grandeur des actes et la bassesse du style.

2. An outline of the burlesque:

Scene I.

Venice, front street. In front of a house.

Iago and Rodrigo are engaged in a conversation. Rodrigo reproaches Iago for his greed and dishonesty. And Iago expresses his hate to ‘Master Blacky’ for not letting him be ‘an exciseman’ and just offered him be an ensign or a corporal in ‘the New Police’, despite the mediation of ‘three great men of Venice, who walked some miles and even doff´d their tiles to Master Blacky’. Iago swears revenge and says that he and his ‘stout friends’ are waiting the opportunity to provoke a ‘precious riot’ and ‘kick Othello and get him down’. Rodrigo says that ‘the thick-lipp´t chap is lucky’. Then, Iago suggests telling Brabantio, who is ‘in his first nap’, about his being deceived by the secretly-married Desdemona and Othello .

Rodrigo knocks at Brabantio’s door and shouts ‘thieves, thieves’. Iago, singing an air, advises him not to ‘hollow’ so as not to frighten the signior and ‘spoil the whole affair’. Brabantio, from his window, asks what the devil is the matter?, and then, after hearing and recognizing Rodrigo, says that it is just another failed attempt of Roderigo to make him change his rejecting him as a son-in-law. Rodrigo swears he does not, and Iago, singing, warns that he had better ‘toddle’ away and not testify against Othello, because ‘the Venice State cannot do without’ him.

Brabantio comes down with two servants and promises to ‘fleece the rascal’s

back‘, then sends a servant to warn the police. Rodrigo advises him to offer the policemen a good reward in order to hasten the case, then adds that he last saw Desdemona and Othello on the road to Gretna Green. Brabantio orders his ‘rascal’ servants to ‘bestir’ themselves and overtake Desdemona before she becomes ‘the filthy’ black’s wife. He sings an air in which he urges his servants to look everywhere for Desdemona and oblige her to return whether ‘maiden, wife or widow be/ Spite of all his spells and charms’.

Scene II.

Another street in Venice. Enter Othello and Iago.

Iago advises Othello to avoid the rage of Brabantio, but Othello says he will not run away. Moments later, Cassio enters and, singing, tells Othello he is being awaited in the ‘bower’ by the Senates for a bellic mission. Othello answers, singing, that he prefers meeting the enemy rather than Brabantio. Brabantio and two policemen arrive, immediately the policemen seize Othello, who asks them to free his hands so as he can draw his purse. The first policeman asks his companion not to hold hard “gentleman Othello”. Othello tells them they had to let him answer the Senate and gives them his purse. The policemen tell Brabantio they have no proof against Othello, hence they cannot take him to the station. Cassio enters once again and urges Othello to hurry up because the Senates have spent two hours awaiting him. Everybody goes to the Senates. Othello says, in a Haitian accent, ‘Him not Othello fault’, the fault is of his ‘fader in law’. Brabantio realises they are wed. He and Othello sing a duet in which Othello predicts that Brabantio will be no more sorrowful when white Desdemona tells him ‘berry much she lub Othello’ and that their ‘picaninnies‘(children) will be most white because of the snow-white colour of

Desdemona. Brabantio calls Othello ‘nasty, fasty, old fellow’ and says he certainly will die very soon from grief.

Scene III.

Council chamber. Duke smoking a pipe and drinking bitter beer (Pot of Porter). Montano, Lodovico and the Senators are sitting. Enter Brabantio, Othello, the policemen and company. Duke welcomes Othello and announces his sending him at the head of a ‘precious row’ and a ‘work of slaughter’ against the enemy’s navy, who are ‘127 or 140, or more than 200’, then urges Othello to “whack’em”. Brabantio asks Duke to punish Othello and send him to the tread mill. Duke says there must be a mistake and asks Othello to defend himself. Othello says he is a honest lover-husband. Singing, he says that ‘the tail and head of his offending’ is that he married Desdemona by fair means, that they have fallen in love because of the stories he counted her of when he was a ‘naughty lilly child’ and when being sold as a slave. Brabantio asks to ‘fetch the wench’ so that she can say the truth, then asks Duke to ‘blow Othello tight’ if he refuses to give up his relationship with Desdemona even in the case she started the wooing. When Desdemona comes, Brabantio asks her to admit she loves her father more than any other man. Desdemona says she followed the example of her mother, who left her father for him (Brabantio). Brabantio hushes her, but she adds that she just do what the folk do and announces the black-a-moor to be her husband. Othello says that ‘one and one make one’. Singing Desdemona says that her love to Othello is a consequence of the charming stories he used to count her while she was combing her hair in the kitchen or darning her father’s stocking. She says that at one time she got so pleased

that she fainted away and fell across the fender, and when she came to, she found herself sitting on Othello's knees. She advises women spectators to never sit on men's knees, for though she got a husband by this means, 'the plan is not good'. Defeated Brabantio recommends Othello to watch her closely. Duke announces the affair to be resolved and asks Othello to 'toddle off' to Cyprus that very night. Othello complains that he is just married, and Duke answers that he does not care and that Othello had to leave at once, else he (Duke) shall be robbed and murdered by the rebel slaves. Othello wonders where to leave Desdemona, and she weeps and asks if he has not already begun to deceive her. Duke tells her to stay with her father. Desdemona, Brabantio and Othello refuse. Desdemona asks to accompany Othello. Duke says she is a brave lass and lets her acompany Othello. Othello asks 'good' Iago to mind 'Mrs. Othello [..] from cold and hunger' and give her 'gruel' or 'sago' during her voyage to Cyprus.

In another scene, Rodrigo tells Iago he will drawn himself. Iago cheers him up and promises to make Desdemona love him, then invites him to participate in a plot 'to tickle the Moor's dirty back' that very night. They exit waltzing.

Scene IV

Cyprus. Cassio pledges a safe return to Othello from a sea described as 'rolling like the devil'. A gun-firing is heard, Cassio deduces it is the signal of

Othello's return. A Moment later, Montano announces the arrival of Desdemona's ship. Cassio hurries to welcome her. He kisses Emilia and Iago says he does not mind his kissing to her, yet advises him to beware some blow of her tongue. Desdemona defends Emilia, and Iago sings the qualities of a good wife, who should have 'decent tongue and lips', 'never engage in scandals', 'think without word and never look behind to young men' and 'a lass to make one frisky, to suckle pats and cronicle good whisky'. Cassio asks Desdemona not to mind what Iago says because he loves 'the petticoats'. Then he takes her by the hand and slaps her casually on the shoulder. Iago interprets this act as a proof of secret love and promises 'to have' Cassio soon. Othello sneezes without announcing his return.

Othello and train enter. He embraces Desdemona and sings out of happiness to see her and regain calm after the tempest. Everybody is dancing, except Iago, who is making a plan to revenge from Othello and make him 'sick' and 'stop his music'.

Iago tells Roderigo that Cassio loves Desdemona and urges him to provoke his anger while on the watch. Rodrigo accepts. Left alone, Iago says he will catch Desdemona and Othello and discover their secret love. He believes that 'good-natured, cheat and lusty fellow (Othello)' has slept with Emilia, so he will revenge from him, 'wife for wife'. He will make Othello jealous.

Scene V.

A room in a Public House.

Cassio, Iago and Others are drinking and smoking. Drunk Cassio toastes to health of 'devilish, good, black Othello' and asks Iago to sing them a song. Iago

sings about an empty can which waits to be filled with a good drink. Cassio is amused and asks where does he learn to chant. Iago answers he learnt it in his natal Ireland, the land of good whisky. Cassio asks for more drink and says he drinks because he can do so. Iago says he can, too. Cassio snatches the can from him and says he drinks first because he is senior officer. Roderigo says that Cassio is drunk. Cassio gets angry and scolds him taking off his coat ready for a fight. While Cassio and Rodrigo are fighting, Iago gets out and warns Othello. Othello comes in his night cap and gown, with a candle in one hand and a stick in the other. Othello strikes Cassio with his hand and Rodrigo, who is on the ground, with the stick, as a punishment for their frightening to 'Missee Desdemona'. Then singing, he asks them whether they have not turned Turks. Afterwards, he asks Iago who of the two gave 'the first blow'. Cassio complains about an aching blow in the ribs and Rodrigo about his bloody nose. Iago feigning being obliged to wittness says that Cassio was deep drunk, but that Rodrigo first hit Cassio in the eye, then asks Othello to forgive Cassio. Othello discharges Cassio from his duties, without a 'court martial', in recognition of their friendship. Iago asks Othello to only put a fine on Cassio, but Othello says that he shall never be his officer. Iago promises to help Cassio restore his reputation.

Scene VI.

A room in the castle.

Desdemona and Emilia are consoling Cassio and promising him help. When Othello shows up, Cassio hurries away, careless about Desdemona's attempt to stop him. Iago, who was accompanying Othello, expresses his doubt about the

relationship between Cassio and Desdemona. Othello asks Desdemona who was the person who had just sneaked away. Desdemona, ignoring his question, pats him under the chin and starts pleading for reinstating Cassio within a maximum of seven days. She and Othello sing a duet in which she prays 'hubby' Othello not to turn away Cassio because she loves him, and Othello replays that 'upon his life' he loves her and he is not jealous but that he fears young crony Cassio. When she leaves with Emilia, Iago asks Othello if Cassio knew about their love, and Othello answers affirmatively and asks if he takes Cassio for a thief. Iago answers that he holds him for something worse. Othello asks if he is a pick-pocket, and Iago replays he is a thief of 'a man's good name'. They sing a duet in which Iago warns him against love 'which plays the very deuce' and affirms that being a content cuckold is better than suffer doubts in love, and Othello appraising Desdemona's assets (fair, sings, plays, dances, never drink or swear) and the fact that she has an eye and has chosen him, but that if he gets proof of her mischief, he will starve her. Iago advises Othello to watch her, they shake hands and Iago leaves saying 'adieu'. Othello curses the devil and wishes to have never get married. Iago returns and asks him not to get troubled and especially not to hurry and fill Cassio's place, because soon Desdemona will start her 'suit' on behalf of Cassio. Othello admits he is obliged to Iago. A moment later, Desdemona calls Othello to attend their hosts for dinner. He complains about a headache, she offers to bundle his head with a towel, but he throws it away saying it is too short and that he will rather take a dose of wine. When they leave, Emilia picks up the towel and recognize it to be Othello's first gift to Desdemona, then, remembers her husband's plea to steal it from Desdemona, for some reason she ignores. Iago enters and snatches it from her, then asks her to

disappear. She leaves grinning at him. Iago puts the towel in Cassio's room.

Enter Othello picking a fowl bone, with a napkin under his chin. He asks Iago to wait till he finishes eating, then singing, he tells Iago that he could not sleep at night for what he told him about Desdemona. Now, Othello feels perdition and the loss of his 'occupation' and 'glory'. He seizes 'villain Iago' by the throat and asks him proof. Iago prays him not to squeeze his throat too tight. Othello begs him pardon and asks him to tell the truth about if he had seen them together. Iago says he saw Cassio wiping his face with the towel of Desdemona. Othello asks him to kill both of them: Cassio, hence Iago gets his place, and Desdemona, thus he 'spoil (s) her face'.

Scene VII.

Another room in the castle.

Desdemona asks Emilia about the lost towel, and Emilia answers she does not know where it is. Desdemona says it is the lonely towel she has, for the other towels are at the wash and that she has no cash to buy more. She sees Othello coming and decides to 'bore him till he re-instates Cassio'. When Othello arrives, he shakes Desdemona's hand and says it is so wet 'as anything'. She says she has just washed and whipped it. He shakes her hand once again and says it is hot, moist, sweet and asks her to fast and pray till his bad humor goes away. Carelessly, she insists he should fulfill his promise about Cassio. He says he does not remember to have promised such a thing and he leaves to the bathroom. He washes his hands and asks her for the towel. She replays it is not in the house and that she cannot say where it is. He explains the importance of the towel as a bequest from his mother to his wife

and a talisman for permanent matrimonial love, and that its loss means love's loss. Desdemona says she is not frightened and that she shall not fetch the towel, and if it is lost she will 'pay the cost'. Othello laughs. However, the more he insists on having the towel, the more she pledges for Cassio. Finally, Othello gets angry and shouts at her to get 'away'.

Scene VIII.

Apartment in the castle. Enter Othello and Iago.

Othello asks Iago to find him some poison, but Iago recommends him not to poison Desdemona, in order to avoid suspicion. He suggest smothering her between two beds and say she had hydrophobia and was bitten by her cat, then he offers killing Cassio. Desdemona laughs without and Othello deduces that 'the strumpet' is coming in. There comes, too, Lodovico, who brings Othello a letter from the Senate. He says he knows its content but that it was not him who wrote it. Othello retires to read it. Meanwhile, Desdemona asks 'cousin Loo' to set the breach between her 'husband' and 'young' Cassio. Othello cursing, asks her if she is sure and she replays she endures much love for Cassio. Lodovico tells Desdemona that Othello is moved by the Senates' letter urging him to come back to Venice and leave the commands of Cyprus to Cassio. Desdemona says she is glad and Othello, angry, slaps her and send her out. Lodovico gets very surprised and asks him to call her back even 'for a little space'. Othello tells her to come back and

asks Lodovico's if she is to be at his pleasure, because she has to earn her living, and if he has a 'mangle', she can 'turn' it and 'finish the work'. Then he orders her to go out. She leaves and he curses the 'devil', 'razors and donkeys' that Cassio shall have his place.

Scene IX.

Cyprus. At night. Enter Rodrigo and Iago with cudgels.

They are plotting to waylay Cassio. Iago tells Roderigo to hide and hit Cassio from behind. Enter Cassio singing and holding a stick . Rodrigo hits him, but Cassio receives the blow with his stick and knocks Rodrigo down. When Cassio is rolling over Rodrigo, Iago hits Cassio violently from behind and exits. Cassio, still fighting against Rodrigo, cries for help. After a while, Iago comes back with some watchmen and asks what is the cause of such a 'pretty riot' and the disturbing of the people who fain be quiet. Cassio says he has injured one of the villains and asks the policemen to bind Rodrigo, who curses Iago and asks not to be tied like a dog because he is the 'wrong man'. Iago teases him. The policemen take roaring and kicking Rodrigo to prison, and Lodovico and Graciano led off Cassio. Emilia comes in and asks what hapened. Iago tells her that Cassio was knocked down by a clown, and that he -Iago- caught the escaping clown and gave him to the policemen. Then he asks her not to tell it to Desdemona or Othello. When alone, Iago says that that is 'the night to make a man of him or to do him quite'.

Scene X.

Bedroom in the castle. Two beds. Desdemona is sleeping in one. Othello enters with a light. He sings asking himself why do women commit 'faux pas' against divine and human laws. He wishes she would die while sleeping, hence exempts him from committing the 'sin' of killing her. Yet, he must strike 'the dreadful blow and both she and he go to the devil', else she will 'betray more men' (40), he kisses her and she awakes frightened and asks him ('foolish follow') to get into bed. He tells her about his intention to kill her, but she makes room for him on the bed and asks him to sit down and talk over the matter. When he sits down, she expresses her pity for 'dear' young Cassio and asks him if he is jealous. Othello gets angry when she speaks about Cassio as 'dear' and him as 'jealous'. He asks her to pray because he is going to kill her 'on the spot'. Desdemona recommends him not to do so, but he orders her to keep still and let him finish the work. Desdemona warns that her ghost will haunt him. But Othello is decided to kill her for she has given his towel to Cassio. She swears upon her life she did not. Othello says he saw him using it. She asks to send for Cassio and make out the truth. But when he tells her he is dead, she starts crying for him, which makes him more determined. Immediately, he throws the other bed over her. Kicking Desdemona asks him to delay her killing till the following day or to exile her instead to Botany Bay. But he smothers her.

Slowly, the ghost of Desdemona rises between the lights and the bed. Othello sees the ghost and tries to escape, but is met by Rodrigo dragging in Iago. The singing ghost says he is the spirit of smothered Desdemona and that Othello is the

killer. The ghost strangles Othello, who keeps still and trembling. Desdemona rises up in her bed and tells the ghost she is not dead and asks it to go away. Iago says he admits being a villain and a rascal. Othello, opening a clasp knife, suggests cutting his throat, but Iago advises him not to do so. Finally, Rodrigo asks everybody to forget the past, Othello, Desdemona, Iago, and the ghost, all agree.

Here follows a summary of the structure of the travesty:

Scene i: Venice

a. lago and Roderigo secretly watch over the wedding of escaped Desdemona and Othello.

b. lago says he hates general Othello for a lost promotion.

c. Roderigo and Iago awaken Brabantio and tells him about the marriage.

Scene ii. a street in Venice,

a. Cassio asks Othello to answer the summon of the Council Chamber.

b. Brabantio fails to imprison Othello: Othello bribes the policemen and asks them to free him so as he can answer the Council (duet).

Scene iii. in the council chamber,

a. Duke tells Othello about his next 'boisterous' mission to Cyprus.

b. Brabantio asks Duke to punish witchcraft Othello, and Othello argues he loves Desdemona (air). Desdemona too admits she loves him.

c. Duke accepts their marriage and asks Othello to start his mission against the Turks.

d. Roderigo, angred for the loss of Desdemona, decides to take to drinking, and lago promises vengeance from Othello.

Scene iv. Cyprus,

a. Desdemona's ship arrives, Cassio receives her happilly, kisses Emilia in the lips and mocks 'petticoat-lover' lago.

b. Othello comes back from the sea battle. He starts dancing and singing as he meets Desdemona . All dance except lago.

c. lago and Roderigo plot to disturb Cassio and destroy his reputation.

Scene v. a public house by night.

a. lago declares he is Irish.

b. Roderigo calls Cassio drunkard, and Cassio bleeds his nose. They fight.

c. Othello comes, strikes both men, and asks who starts the fight.

d. lago witnesses that Roderigo hits first but that the guilty is drunkard Cassio.

e. Othello dismisses Cassio and lago advises this latter to ask help from Desdemona

Scene vi. In front of the house of Desdemona,

a. Desdemona promises Cassio help, but he hurried away when he sees Othello and lago coming in.

b. Suspicious lago advises Othello to observe his wife.

c. Desdemona tries to bind Othello's aching head with a towel, he throws it away. Emilia picks it and gives it to lago, who puts it in Cassio's chamber.

d. Othello seizes lago by the throat and asks him proof of Desdemona' s guilt. lago says he once saw Cassio using Desdemona 's towel.

e. Othello decides to kill Desdemona and lago promises to kill Cassio in exchange of lieutenancy.

Scene vii. a room in the house,

a. Desdemona is looking for her towel and Emilia says she knows not where it is.

b. Othello asks Desdemona about the towel and warns against the magic consequences of its loss on their matrimony.

c. Desdemona pleads Othello to restore Cassio

Scene viii. a room in the house,

a. lago recommends smothering Desdemona, instead of poisoning her, hence avoid suspicion.

b. Lodovico brings a letter from the Senates ordering Othello to come back to Venice.

c. Desdemona asks Lodovico to mend the breach between Othello and Cassio; Othello strikes her.

Scene ix. Cyprus by night,

a. lago and Roderigo assault Cassio: lago knocks him down from behind and escapes.

b. lago re-appears with two policemen and arrests Roderigo.

Scene x. Bedroom: two beds. Desdemona is sleeping in one.

a. Enter Othello and tells Desdemona he is killing her.

b. She warns him against her haunting ghost.

c. She asks to call Cassio and make out her honesty.

d. Othello says Cassio is killed and stifles her putting the bed on her

e. The ghost haunts Othello, Desdemona rises up and asks it to go away because the guilty is lago.

f. Roderigo drags lago in, and Othello offers cutting his throat by a clasp knife; lago wisely advises him not to do so.

g. Roderigo asks everybody to forget the past. All agree and dance.

3. From a trgedy to a travestie:

With Dowling, the patterns of Shakespeare's tragedy diminishes to a point where they become a bony structure upon which to be hanged the components of the new text. The author main interest is to entertain the receiver. For that purpose, the tragic structure of the play is subjected to a complete transformation aiming at adapting it to the requirements of popular "illegitimate" drama or the 'operatic burlesque burleta' as figures under the title of the play. Such a change of intent, from tragic to comic creates surprise and laughter in the spectator, since the very relief from the emotional agitations supposed to accompany the tragedy enhances the spectator's sense of humor and prepare him to receive the bulk of the comedy.

On purpose, special devices have been used in order to keep comedy activated. Both the text and its supposed august performance must be ridiculed. And though the new text follows closely the old patterns of the tragedy, it has introduced new ironic inversions to its major components. The characters are meek and insignificant if compared with those of the tragedy. Their description and that of their extravagant and clowny costumes are a source of humour and are significantly elaborated in the dramatis personae (pages 4- 5). Othello is no more noble for he is 'formerly an independent Nigger from the republic of Haiti' and barely speaks good English: [he says 'fader' (father), 'lubbly' (lovely), 'berry' (very), 'Oh! no say dat you come for him / Him tremble so in all him limb (don't say that you come for me /I tremble so in all my limb) (p. 42)], he wears a 'white military coat, red facings, aiguillettes, white breeches, high boots, powdered wig, sword, cocked hat and feather', and as a second dress he gets an 'old fashioned morning gown, black stockings and slippers'; Desdemona is 'a very good-

natured lady, wife of Othello, and not a bit too well treated by him', she wears 'white satin petticoat with deep lace flounce, old fashioned blue brocaded gown trimmed with lace, white satin stomacher, with white bows and lace, powdered wig, blue silk old fashioned hat, small plume of white feather, blue high heeled shoes, long kid gloves' and her second dress is a 'long night gown and night cap'; lago now is 'once a native of the Gaultee Mountains, Country of Tipperary, Province of Munster, and Kingdom of Ireland'. He wears 'square cut scarlet military coat, white breeches, high boots, sword, very small cocked hat and feather'; Roderigo is 'a very silly youth, and very partial to Mrs. Othello', his dress is a 'cut velvet dove colored court suit with frogs, modern hat with one short feather, Life Guardsman's sword and soldier's white belt, speckled stockings, black shoes and gold buttons' ; Cassio is 'a man of no note, but still an injured man, rather in liquor, or the liquor rather in him', he has a 'scarlet regimental coat, white pantaloons, high boots, cocked hat and feather'; and Brabantio is 'a hasty old Codger, and senator of Venice', whose dress composes of a 'black silk small clothes, light waistcoat, morning gown, wig, red cap, red stockings, shoes, buckles, pair of spectacles'.

The action of the characters is brusque and hasty. Their language is largely informal and full of slang. The handkerchief still plays a crucial role in discovering Desdemona's "guilt", yet is grossly replaced by a towel. Most important is the change which affects the tragic end of the play, which is replaced by a farcical one in which Othello puts the bed on Desdemona and stifles her, her ghost haunts and holds him by the throat to prevent his escape. Desdemona resuscitates and asks her ghost to let Othello free because both she is not dead and Othello is not to be blamed. lago's plot is discovered and Othello offers cutting his throat by his small knife, but lago wisely recommended him not to do so; and finally, the characters agree to forgive each other and forget the past, and the end is happy.

As a popular drama, the play is meant to emphasize more the carnivalesque performance of the show than the intellectual themes of the text. There are considerable amount of songs, areas, ditties and hit-tunes of the moment, and dancing. The play contains 15 airs, 2 songs and 2 duets performed either individually or in pairs by Othello, Desdemona, Cassio, Brabantio and even Iago. The characters play their roles briskly, running, galloping all the time and mimicking their august colleagues. And the whole performance is made comfortable to the mind of the receiver.

The rhetorics of *Othello Travesty* exaggerates the use of repetitions ['if you won't spoil-won't spoil the whole affair- you won't spoil-won't spoil the whole affair- now knock- not so loud. Again- not so loud. (p. 8)], accumulations, enumerations [Desdemona insists in re-instating Cassio's occupation saying 'Well, then to-morrow morning, or at noon / Or else to-morrow night, or some time soon. / Say Wednesday morning, then - or noon, or night / Do take compassion on the luckless wight. / Well Thursday, Friday, Saturday, or Sunday / At most you'll not defer it after Monday.' (p. 26)], effects of surprise, antithesis, parallelism, hyperbole, litotes, antiphrasis, periphrasis, comparison, metaphor, and willed absurdities (these can be: announcement of impossible things, insistence on evidences needing no commentary, accumulation of examples and often, pure nonsense).

Othello Travesty does not use mock-heroic couplets but blank verse, which is a difficult but rewarding idiom to burlesque. It allows a greater freedom in verse movement, similes development, bathetic emphases and the purposeful syllables addition. The versification of the burlesque is very irregular and gives itself many licenses for both commodity and clowny effects: use of hiatus; unequal measures related to the number of

syllables or stresses; syncopated popular forms; enjambment which breaks the construction, dislocates the *enoncé* and gives the rhyme a *bizarre* effect; or help escape the restrictions of rhyme and measures ['Tis true, Othello, you do not want for pluck, he / 'S in such a rage-you'd better cut your lucky (p. 10)].

The rhyme is rich and diverse, sometimes it uses contemporary pronunciations or expressions, other moments, it just neglects to rhyme and resumes to such substitutes as synonyms, modification of the aspect of the words to fit the rhyme, use of very rare and surprising rhymes. Also, there is recurrence to a combination of rhymes, sometimes regular and some others very irregular, mixture of short and long lines, echo and repeat the same words.

The syntax of the burlesque relies on the inversion and deformation of sentences (graphic, phonetic and morphologic) which can be easily detectable because of the shortness of the sentences or lines of this genre, and on the use of every possible form to create surprise and laughter, such as the omission and ellipsis of parts of speech, the use of archaic and spoken forms.

The language of the burlesque, in general, is very rich and gives itself the license to escape the restrictions of linguistic correctness. Burlesque writers, in the words of Francis Bar 'have used all vocabulary resourses which were denied to their contemporary 'serious' writers: from the simple language .. of everyday life .. to the most unpleasant expressions..; they adopt everything [..] looking for surprise effects and dissonance, or accumulating buffooneries; in parodies, they use the expressions which depreciate the heroes of the story.. and they make them say kiddy, trivial, gross words, or words they may never use.' (Francis Bar, 1960, p.85)

In *Othello Travestie* there is abundance of coined words, familiar terms and conversations, words of daily life, names of places and ways ['Gretna Green' (p. 10), 'Botany Bay' p. 41)]; allusions to kitchens, eating and drinking, gluttony, gastronomy, drunkenness and smoking [Duke is 'smoking a pipe' and has a 'pot of porter before him' (p. 12), 'a blessed black pudding' (lago, p.20), lago, Cassio and Others are 'discovered seated, smoking and drinking' (p. 21), Cassio is 'drunk' and sings to the waiter to 'come, fill us this can, / And let it be good stiff drink' (p. 21), logo's chant about the fair lady includes: Wouldn't she be the lass to make one frisky, / To suckle pats, and chronicle good whisky', (p. 18), Iago calls whisky 'mother's milk' (p. 22), Othello prefers 'a dose of wine' instead of medicine to cure his headache (p. 30) and is 'picking a Fowl Bone' (p. 31)], good company [Cassio calls every body in the public house 'Jolly companions every one' (p. 21)], domestique life; descriptions of attitudes, gestures and physical movements [lago exits 'waltzing' (p. 17)], ways of walking and of falling, manners of looking and speaking; teasing and mocking [Cassio summons Othello to the 'bower' (= the Senate, p. 10), Desdemona calls Othello 'my black-a-moor' (p. 14)] , discussions and insults 'Roderigo calls Othello 'thick-lipp'd chap' (p. 8), lago admits he is 'a villain' and a 'rascal-scarcely worth be killing' (p. 43)], fighting and hitting 'kick' (p.8), 'strike' (p. 40), Cassio hits Roderigo and bleeds his nose (p. 23), Othello strikes Cassio with his hand in the ribs, and Roderigo with his stick (p. 23), Roderigo gives Cassio 'a blow in the eye' (p. 24), lago 'beats' Cassio (p. 38), Roderigo and Cassio are 'beating' each other (p. 38), 'blow' (p. 40), 'cudgels' (p. 38), 'sticks' (p.38), Cassio 'receives the blow with his stick and knocks Roderigo down' (p. 38)]; attitudes of happiness and sadness, weeping and shrieking; face expressions: pale, mimics; children words said by adult heroes 'geminie' (Lodovico, p. 37), 'Gad'

(Brabantio p. 9), 'fie' (Duke, p. 15), 'hussey' (Brabantio, p. 14), 'pshaw' (Desdemona, p. 14), 'egad' (Cassio, p. 22); diminutives: lago calls Brabantio 'old Brab' (p. 8) and Roderigo 'Roddy' (p. 9), Desdemona is 'Desdemony' (Othello, p. 23), 'Desdy (Othello, p. 26), Lodovico is 'Loo' (Desdemona p. 36); accumulation of synonyms; "low" words; vocabulary of neglected conversation; depreciating words; application of animal descriptions to people: lago asks Roderigo not to 'hollow' (p. 8), Roderigo 'roars' (p. 39), Brabantio wants lo 'fleece' (Othello's) 'rascal's back' (p. 9), Desdemona throws the 'sheep's eyes' (p. 14), lago wants to 'tickle the Moor's dirty back' (p. 17)]; insults: Roderigo calls lago 'dam'd inhuman dog' (p. 39), Othello exclaims 'razors and donkeys' (p. 38), Brabantio calls Othello 'a nasty, fasty, black old fellow' (p. 12), unpleasant expressions; proverbs; foreign words: *faux pas* (French, Othello p. 38), *terra firma* (Cassio, p. 17), *buss* = kiss in Arabic, Cassio, p. 18), *adieu* (lago p. 20), *hubby* (= my love in Arabic, Desdemona, p. 27), dialect words; picturesque words: onomatopoeic words, rare words; comparisons, periphrases, and transpositions.

Through such textual and technical changes, Dowling managed to change the rhythm of Shakespeare 's tragedy and turn it into a piece of comedy gaining the favors and sympathies of large audiences. As stated before, Stanley Wells (1977, p.xii) says that the play was presented 107 times, from May to September of 1836. Dowling transformed Shakespeare's text artistically and ironically and presents another more realistic view of life in which literature communicates mainly with the lower classes who are excluded from the interest of "legitimate" drama. He cheers up his audience by bringing down the symbols of the restrictive high culture and mock them before their eyes, mocking as he does the political guardians of that art who label his art and public "illegitimate".

4. The parodist Vs the State 's ideology :

In his treatment of the relationship between art and history, Jonathan Dollimore (1985) agrees with Raleigh in his *History of the World* about the 'danger of writing in general when the subject is contemporary history' (p. 9) and states that 'the idea of literature passively reflecting history was erroneous [because] literature was a practice which intervened in contemporary history in the very act of presenting it.' (p. 10). A logical consequence of this in a hegemonic and patriarchal society as that of nineteenth-century Britain was a close control of the state to literature. At that period, writers were expected to conform to the ruling ideology, if not by complete allegiance at least by keeping within permitted criticism. Their works were valued on the basis of their possible effects on people. Theatre, in particular, suffered from severe restrictions as a result of an ambivalent viewpoint that had been operating since Restoration, and which saw it as both instructive (keeping the subjects obedient) and destructive (demystifying and subverting, in its 'making greatness too familiar if not ridiculous' (Dollimore and Sinfield, 1985, p. 8). James I, in his passage in *Basilicom Doran*, likened the king to 'one set on stage whose smallest actions and gestures all the people gazingly do behold [..and] any dissolute behaviour on his part, breeds contempt in his subjects, and contempt is the mother of rebellion and disorder' (Dollimore and Sinfield, 1985, p. 8). Elizabeth attributed the Essex rising in 1601 to her identifying in a tragedy called *Richard II*, and complained that the 'tragedy was played 40 times in open streets and houses' (Dollimore and Sinfield, 1985, p. 8). It was this fear from tragedy as a genre capable of demystifying power that brought Dowling's rulers to adopt regulating

rules restricting its influence on people, especially the lower classes. Stanley Wells (1977, p.10) states that ‘since the Restoration in 1660, the right to present serious plays in London had been seriously restricted, and for a long time was under the monopoly of the companies performing at the Theatres Royal at Drury Lane and Covent Garden’ and that ‘the two Acts of George II, in 1751 and 1756 provided that Justices of peace could license establishments such as Sadler's Wells for 'music, dancing and public entertainments' as distinct from stage plays‘. Original versions of the plays had been to be inspected by justices before their performance. He adds that "new ways were sought to evade the monopoly, and during the earlier part of nineteenth century, the act of George II was used as a loophole through which minor houses could be licensed not to perform serious plays, but for the burletas and other kinds of "illegitimate drama". It is normal then that such a situation in which power ‘relies upon a massive police apparatus, [..] Power that dreams of a panopticon in which the most intimate secrets are open to the view of an invisible authority, such power will have as its aesthetic form the realist novel’, not the tragedy. (Stephen Grenblatt, in Dollimore and Sinfield, 1985, p. 44). Before such a political situation, artists have scarce freedom to express their ideas. Their deference to the ruling ideology, may push some of them to look for a compromise, on the margin of the trifle of freedom the dominating ideology leaves to minor sectarian ones.

For Dowling, the burlesque genre provided the convenient solution to promote himself without bringing on himself political hostilities. The play, being a parody and a past appropriation, pretends a disinterest in reading the contemporary, and its being a burlesque apparently banishes any serious intention from its performance; meanwhile its ironic submission to the rulers' ordinances is employed to infiltrate criticism about its own absurd legal situation. Dowling does not openly refer to the denounced. In the play, there is

only one reference to the rule of George II, in the red coats of the policemen; and the subtitle of the play: *According to Act of Parliament* may be another denouncing hint. However, criticism in the play is imbedded in the very ideological transformation of a rulers' canon, i.e., Shakespeare's *Othello,* to a travesty. The changing of the tragedy from a prestigious cultural classic to be a subject of laughter and ridicule denotes an underlying revengeful purpose attaining those who put norms and values for Art, who are the same that made Dowling a ham artist, his art an "illegitimate drama" and his audience a 'populace'. His ridiculing of the tragedy is ironically a making ridicule of the fashions and conventions of his time in the guise of comedy.

The burlesque satirizes the false heroics and exposes the moral falsity of poetic justice in the tragedy, especially, its 'inverted moral code which associated virtue in general (and marriageability in particular) with social eminence and financial resourses, and which held honour to be a matter rather of military prowess than of personal behaviour' (Simon Trussler, 1995 p.172). It is a protest against fustian, bombast and moral hypocrisy, and an abuse of the full range of tragical pomposities. It echoes the particular haughtiness of tragic diction and expose the moral and emotional falsity of heroic assumptions. It undoes heroic tragedy by counterpointing its asumptions with the customary behaviour of ordinary mortals. If the chief concerns of heroic tragedy were love, valour and honour, to which its audience responded with awe, admiration and identification, then the function of burlesque is to correct 'the grosser absurdities of the heroic idiom' (Simon Trussler, 1995, p. 2) and to teach the audience realism and how to keep distant from the mocked. It fixes their eyes on vulgar objects, trivial actions and ignoble sites, preparing them 'to see these objects in themselves, for themselves, within the seriousness of an objective imitation'. By

denuding 'the extraordinary horror of the situations, the heroic inhumanity, the paradoxical morality, [and] the effects of pure ornament and convention' (Lanson's *La parodie dramatique au XVIIIe siécle,* quoted in Daniel Sangsue, 1994, p. 27), the burlesque relativized the tragedy's point of view and fought its stereotyped and mechanized discourse submitting it to a process of renewal attaining all its comfortable canonical components. The burlesque consciously activates its free procedures to destruct and replace the canonical comfortable techniques of the tragedy making evident the hackneyedness of its importunate vocabulary, its selected themes and its system of exposure. Yet, the burlesque's destruction to tragedy is of a carnivalesque type. It does not entail death but re-generation. It presents a vision of the world in which laughter dethrones the serious, and the public place, corresponding here to the minor playhouse performing 'illegitimate drama', changes into an inverted world where the 'low' becomes the 'high' and the material and corporal prevails over the spiritual and official. Actors and public all participate in this feast exempted from the taboos and the sacredness of the official ideology. All are invited to mock a canonized tragedy, and by implication, laugh the seriousness and haughtiness of the canonizer. Othello, Desdemona, Duke, Brabantio and the Other representants of the higher ruling class are debased and made slaves, fools and clowns, very under anyone common playhouse-goer of the audience. The contrast is sharp and the audience, majestically, enjoyed it cheerfully (see behaviour of the burlesques' audience in unit 1 of this chapter), laughing and singing with the actors, and amusing themselves the farthest possible, for they knew the feast is very ephemeral and soon the carnival will leave place to the serious world of the dominating officialness.

Chapter four:

Orson Welles's film: *Othello*

1. The film: context and criticism.
2. An outline and a commentary about the film.
3. From a tragedy to a film.
4. Welles and the stereotype of the Moor.

1. The Film: context and criticism:

The context of making the film *Othello* has two main traits: one general and attains film making in general as a distinct artistic process, and another particular describing the special conditions of the making of the film *Othello*. On the general level, we can say that a film can be analogous to written or spoken languages. According to Stephenson and Debrix (*El cine como arte*, trans. R. S. Sanz, 1973), the sequences of a film can be equated with paragraphs, the images with phrases, the cuts with dashes, the fade outs with full stops. The camera is often equated with the pen. Yet, it is most reasonable to confirm that a film is utterly different from written and spoken languages, for instead of abstract words, a film uses concrete and immediately identified images and sounds.

Unlike in theatre, a film needs a great number of actors and technicians. Besides, it makes use of complicated machines and technical processes. Its major inconvenient has usually been the commercial interests which tend to cut the costs on the detriment of the quality of the film. A film has novelty, technical complexity, and mechanical nature. It is ephemeral, and its technical effects are very subtle and often keep not analyzed by the spectator, especially the rhythm, the frequency of images, the speed of the cuts, and the image-voice interrelation. Furthermore, the space-time of the cinema is completely different. The screen, shows us, especially, a world reduced to only one plan, in need of the basic dimension of depth, and limited

by a surrounding frame. Besides, the film-editing and the movement of the camera introduce every kind of transformations in the space, and the time is as well submitted to transformations very different from its state in real life. On screen, time is full of jumps and cuts.

On the Other hand, the cinema with its high artificiality and the camera with its mechanical processes are unable to produce in the spectator a sensation of real and natural world. It is here where lays the creativity of the director who strives against the restraints of the medium to change a false experience into vivid art. Yet this human intervention can as well be subversive to the text of the film, since it introduces the ideology of the director in the form of his subjective vision of the world, inviting the spectators to identify with its particular mental and emotional effects.

The artistic effort of the director determines the quality of the film. One aspect of this delicate mission of the director is to help the spectator situate himself in the space of the film. Unlike the eye of the spectator, the camera cannot change its focus or angle permanently, neither can it accommodate itself to the light. The world that it presents is bidimensional and its objects are unrecognizable unless they are filmed from the precise angle and with sufficient illumination. This entails a careful selection by the director of just the relevant aspects of the filmed objects in order to transmit their physical properties such as depth, size, scale, speed, power, as well as its dramatic, psychological and poetical aspects, such as the angle of focus describing the vision of some actor in the film, or the dramatic or humoristic confusing shots of the camera which disconcert the spectator.

Concerning the particular context of the film *Othello* I can forward that the film suffered a series of financial and artistic obstacles during its whole four-years-production period. Charles Higham in his biographical works about Orson Welles (1970 and 1986) states valuable pieces of information about the film's production. He states that in the fall of 1947, Welles abandoned Hollywood and exiled himself in Europe, leaving behind a calamitous artistic carrier and a ruined financial situation. The USA was no more an adequate home for him, as the grips of the Mac-Cartian restrictions were increasingly stifling the intellectual sphere: he got interviewed twice by the Committee of Anti-American Activities about his suspected communist affiliation. He established himself in Rome, in Casa Pilozzo and started gathering funds for *Othello*, working under other directors: *The Third Man* under Carol Reed and *The Black Rose* with Tyrone Power and Cécile Aubry under Henry Hathaway.

In August 24, 1949, with sufficient money to get started, Welles gathered his large theme of actors and technicians for filming the scenes of Venice in the *Grand Canal* and the Dukes Palace. The artistic and technical team was composed of fifteen persons, the majority of them were accommodated in Welles's house in the neighbourhood of Rome. He first filmed the scene of Brabantio's alarm, with Lea Padovani as Desdemona, Mac Liammóir as Iago, Hilton Edwards as Brabantio, Robert Coote as Roderigo, and Michael Lawrence as Cassio. The first problem in the filming was the substitution of Lea Padovani as the first Desdemona by the French actress Cécile Aubry because her English was unsatisfactory. By mid-April of 1949, Welles was out of money and acting in *The Black Rose* of Henry Hathaway in Morocco. There, he got the idea of filming the Cyprus scenes of *Othello* in Mogador. So, by June, he called all his team to Morocco and started filming once again. The first scene to be filmed was

that of the assault on Cassio by Roderigo and the murder of this later by Iago in the vapor bath with the actors clothed with only towels around their waists, because the costumes' arrival form Rome delayed too much and Welles got impatient. The result was one of the best scenes of the whole film. Mogador resulted a Welles' brilliant choice as an economic filming site. Alexander Trauner (in Charles Higham, 1986, trans. by Rosalia Vasquez) comments that very few *plateaus* and decors were added to fit the site as a film landscape: an old fort, an intense light, a sea dominating citadel, big old bells and cannons, real houses and locally made costumes and arms were enough for Welles to film excellent shots.

The filming was about to be interrupted once again for financial problems if Welles had not convinced a Moroccan rich man called Tenoudji to finance the section of the film to be filmed in Morocco. To gather more funds, Welles sold sixty per cent of *Othello* to "Fox"; however, the seventy five thousand dollars he received from Darryl F. Zanuck in Paris were lost in the same night at Monte Carlo casino. Welles convinced some of his artistic team members to act in a series of plays in France and Germany to recollect funds at least to cancel their delayed pays as actors in *Othello*. He even gave magic spectacles and a series of talks about Life amidst Ertha Kitt love songs in various languages. The following scene to be filmed took place on February, 2nd, 1950 and it was that in which lago is hauled up some hundred meters in a swinging cage amidst the cries of hundreds of Arab spectators. The music of the funeral was to be recorded in Scalera Studios in Rome by two hundred musicians directed by Franco Ferrara. However, the final result did not please Welles, and Lavagnino had to compose it once again so as to be played with the *harpicordion.* Furthermore, Desdemona's actress got to be changed. After Cécile Aubry and Betsy Blair came the Canadian Sousane Cloutier, and all Desdemona's scenes in Venice were to be reproduced later. In November 1950, for the fourth time, all the

team gathered in Venice for the filming of the last shots of *Othello*. Welles at that time was thirty-six of age, and all he necessitated was ten more days of work in *Othello* to end the film. For luck, Welles got a contract of six weeks presenting the play *Othello*, in St. James Theatre for the following year's celebrations of The Festival of Britain. That fact gave him back his enthusiasm and good humor. By January 1952, Welles started working hard, night after night, in the edition of the film. He wanted it to be prepared for the Festival of Cannes. And effectively, in the spring of that year, the audience of the Festival got sensationally mad with the film, and the jury rewarded it with the *Grand Prix*.

Criticism was very favorable to Welles. His problematic relationship with the established formulas of filming and the business practices of the industry has resulted in his being posthumously recruited as an 'early postmodernist', following Russell Jackson, (2000, p.9). Jackson quotes Michael Andregg (p. 15) saying that, 'The films of Orson Welles are remarkable for the simultaneous use of both montage and continuity editing, which partly explains the tension between the sense of radical disruption and a coherence that might (in ideal world, with the right materials) be restored before the films reach their audience'. Robert Cowie asserts that 'Far from being attenuated, the play reveals under [Welles's] direction that restless, brooding aspect that lies hidden in the folds of Shakespeare's verse' (quoted in R. Jackson, 2000, p. 25).

2. The film: an outline and a commentary:

Othello, A Mercury Production by Orson Welles. From 1949 to 1951.

Festival International de Cannes, May 10th, 1951 (gold premium).

Script: Orson Welles, inspired in the work of William Shakespeare.

Actors: Orson Welles (Othello), Michael Mac Liammoir (Iago), Susane Cloutier (Desdemona; a paper interpreted before by Lea Padovani, Cecile Aubry and Betsy Blair; images of this last still persist in the film), Robert Coote (Roderigo), Michael Lawrence (Cassio), Hilton Edwards (Brabantio), Fay Compton (Emilia), Nicolas Bruce (Lodovico), Jean David (Montano), Doris Dowling (Bianca), Joseph Cotten (a senator) and the voice of Orson Welles (the narrator).

Photography: Anchise Brizzi, G. R. Aldo, George Fanto with the collaboration of Obadan Troiani, and Alberto Fusi.

Decors: Alexandre Trauner.

Costumes: Maria de Mateis.

Voice: Piscitrelli.

Music: Francesco Lavagnino, Alberto Barberis.

Music director: Willy Ferrero.

Editor: Jean Sacha, assisted by John Shepridge, Renzo Lucidi, William Morton.

Director assistant: Michael Washinsky.

Production: presented in Cannes under the Moroccan banner, 1949-52.

Directors of Production: Julien Derode, Giorgio Papi.

Administration: Walter Bedone, Patrice Dally, Rocco Fachini. Studios: Scalera (Rome).

Exteriors: Morocco (Mogador, Safi, Mazagran), Italy (Venice, Toscania, Rome, Viterbo, Perugia), from 1949 to 1951. Duration: 95 minutes

The film opens with a first-plan shot focusing the front of Othello. Slowly, the camera moves back to cover the rest of Othello's dead body, in a coffin. State's men, soldiers, priests and the public are celebrating a solemn funeral in honour of Othello, Desdemona and Emilia. Drums beating and cannon firing. At the same time, the soldiers drag Iago, chained at the neck and the hands, amidst crowds of screaming Cypriots, and put him in a cage, then hang him high, against the walls of a palace. In his cage, Iago observes the funeral procession heading towards the cemetery. He remembers the events of the whole story, which are meanwhile counted in flash back.

Following the attentive look of Iago to the procession, the camera focuses slowly on a dark wall. Immediately then, we are introduced to the title of the work: *The tragedy of Othello, The Moor of Venice*, and the written first seven lines of the story, read at the same time by Welles' off-voice, and of the visual sequences of Othello in a *gondola* waiting Desdemona by night. She flees her house and they

marry in the Cathedral of *San Marcus*, Iago and Roderigo are secretly observing them. The narration continues in off-voice and counts the following:

It was once, in Venice, a Moor, called Othello, who by his merits in the war, was enjoying great esteem. It occurs that he became enamored of a young and noble lady called Desdemona who attracted by his virtues, was equally enamored of him. So was she that, upon the opposition of her father to her union with a Moor, she hastily fled at night and, secretly, wed him. It was one of Othello's a sergeant called Iago of amiable appearance but whose character was treacherous and vile.

The voice of the narrator gradually fades away. From the rear part of the Cathedral, where Iago and Roderigo are hiding, we are invited to see the rapid ending of the wedding ceremony. Iago and Roderigo get out secretly, and keep supervising the site. The loving couple pass underneath in a *gondola*. The last image of the water of the *Gran Canal* coolly stirred by the rowing of the conductor of the *gondola* fuses away into that of Iago promising mischief with his first very symptomatic sentences of the film:

Iago: [to Roderigo] I have told thee often, and I repeat again and again: I hate the Moor. I'll poison his delight.

This first scene takes place in a street in Venice at night. Iago and Roderigo, while secretly observing the new wed couple, are indulged in a deep conversation in which Roderigo expresses his indignation with Iago: he paid Iago to promote his marriage with Desdemona, and Iago did not do the necessary to prevent Desdemona's wedding with Othello. Iago reassures Roderigo's faith in him telling him that he hates the Moor and will revenge on him, then he incites him to awake Desdemona's father and inform him of the marriage, at that same moment of the

night. Brabantio appears at his window, annoyed by Iago and Roderigo's shrieking. He recognizes Roderigo and remembers him that he was and still is a rejected pretender of Desdemona and that he had forbidden him to lurk outside his house. Roderigo and Iago (uncovering his identity) convince Brabantio of the veracity of the elopment of his daughter and ask him to see it himself that she is not asleep in her bedroom. Iago witily takes leave of Roderigo. After a moment, Brabantio reappears prepared to locate his daughter and the Moor. Now he has accepted Iago and Roderigo's version that Black Othello has enchanted Desdemona and obliged her to wed him. Roderigo offers to lead Brabantio the way. There takes place a great movement of men with torches coming down the stairs in Brabantio's house and taking boats.

The second scene opens in Othello's house, with angered Brabantio and his men attempting to arrest 'the Moor'. This latter, coming down the stairs to meet them, ask them kindly to keep up their 'bright swords, for the dew will rust them'. He warns against putting hands on him and offers to answer Brabantio's accusation. Immediately then, there take place a series of visual images showing the Senators hastily crossing San Marcus Place and arriving at Duke's Palace for a late-night meeting with the Duke. This sequence of images is accompanied by the following narration in off-voice:

At that moment arrived messengers to the Senate, telling that the Turkish fleet was directed against the garnison, in Cyprus. Senators already warned and gathered, had given the Moor the order of the troops, and send officials to him to be notified such honour. The father of Desdemona brings the Moor on the tip of sword to the chamber of the senators, accused by seducing Desdemona, with bewitchment

forbidden by the law.

The third scene moves the spectator to the council chamber, where the Duke and the Venetian senators were discussing a possible Turkish invasion to Cyprus. When Othello and Brabantio enter, this latter hastily displays his private troubles and repeats his accusation of witchcraft against Othello. The Duke asks Othello to respond to Brabantio's charges. Othello denies having used any charms to win Desdemona's love, and insists that he won her courtship fairly counting her his adventures which she pityed. Desdemona comes and confirms Othello's version, which gains the approaval of the Duke, but disappoints Brabantio. The Duke tries to persuade Brabantio to accept the new reality and not do more mischief. Then he resumes to the Cyprus affair informing Othello about the Turkish invasion and asking him to lead a hasty defence mission to the isle. Othello accepts heartily.

Out of the senate, Othello and Desdemona are passing by sick Brabantio, who is standing against the Acrid Pilasters of *San Marcus* Cathedral. Brabantio warns Othello to look his wife carefully, for she may deceive him as she has deceived her father, then he falls down. Othello answers him that his life is upon her. Two men lift Brabantio and take him to his house.

Meanwile, Iago and Roderigo are indulging in a conversation. Iago tells Roderigo that Desdemona cannot really be in love with Othello. Then seeing Cassio passing by, he tells Roderigo that, but for Othello who had made the choice, he (Iago) is wortier than the 'Florentine' Cassio of Lieutenancy, and that he will avenge from Othello. Othello and Desdemona happen to pass by and Othello immediately asks 'honest' Iago to arrange Desdemona's voyage to Cyprus. Iago

answers that he will do, but immediately tells Roderigo that 'the Moor is of free and open nature/ That think men honest that but seem to be so/ And will as tenderly be led by the nose/ As asses are.

Above the clock-Tower of *San Marcus* Cathedral, the two metalic Moors give the time, hiting the big bell. Meanwhile, in Desdemona's bedroom, Othello draws the curtains and leans towards Desdemona to embrace her. The camera focuses their shadows in the wall as they start making love, ironically, in their last hour together in Venice.

The next scene takes place in Cyprus during a violent sea storm. The scene is one of a fort elevated on a hight clif, facing a rocky soldiery-tented shore.The soldiers are busy defending the garrison. A trumpet announces the arrival of Desdemona's ship. As soon as she lands, she impatiently asks after Othello. Cassio formally salutes her and tells her that Othello is still in the battle. However, Cassio's courtesy with Desdemona just angered Iago, who decides to accuse them of adultery. Immediately afterwards, Othello's trumpet is heard, announcing his safe return to the isle. A gentleman announces that the war is over and that the Turkish fleet is destroyed by the storm. Cannon firings. Othello enters the garrison from the sea port and goes upstairs to Meet Desdemona. The image of Othello as warrior and romantic lover is depicted in his welcoming to everybody in liberated Cyprus, and in his humble welcoming of Desdemona as his 'fair warior' and his exclaiming that he could die happily in that moment of meeting her. Iago does not approave the couple's joy and promises to set them at odds. Later on, the herald announces the celebration of the general's nuptials and the victory over the Turks. Othello asks Cassio to secure the peace and safety of the celebrations, before he and Desdemona

leave to consummate their marriage. Later, while Cassio is on the watch, Iago and Roderigo are observing him. Iago tells Roderigo that Cassio is another competitor to him for Desdemona's love. Then he convinces him of the necessity to plot against him. Roderigo is to harass Cassio during the night of the feast and detter him from fulfilling his duty to look to the guard, and Iago will do the rest and provoke both a mutiny in the isle and the displanting of Cassio. Afterwards, Iago persuades Cassio to enjoy the revels and drink in the health of Othello. Cassio lapses into drunkenness; and when he decides to resume to the watch, he gets antagonized and fought by Roderigo. Montano tries to separate the fighting Cassio and Roderigo but is himself drawn into a quarel with Cassio. Urged by Iago, Roderigo runs about the town shouting a mutiny. The big bell rings and sleeping Othello is alarmed. Ashamed Cassio and wounded Montano dare not speak before Othello, and Iago, pretending reluctance, gives account of the assault of drunk Cassio on Montano. Immediately, Othello dismisses Cassio from his lieutenancy. Wretched Cassio laments the loss of his reputation, and Iago advices him to seek Desdemona's assistance. His real intention is to make Othello suspect of his wife when she pleads for Cassio.

In a brief scene, Othello inspects the fortifications of the town and gives instructions to Iago, now his loyal deputy, to write letters to the Senates to inform them about the actual situation of the isle. However, while Othello is innocently absorbed in his public affairs, his personal matters have started to undermine and his mind to be poisoned under Iago's manipulation. He and Iago happen to enter just when Cassio was pleading Desdemona to mend his breach with Othello. Cassio leaves as soon as he sees them entering, which provokes first Iago's wicked

comment on his ‘sneaking’ away, and, consequently then, Othello’s suspicion. Immediately, Desdemona starts speaking her mind and pleading Othello to call Cassio back, now that Othello’s concern is to disipate his suspicion and make out why Cassio leaves so hastily. He answers her that he will do soon, proving that he is still able to keep cool. Later on, Iago suggests to Othello that he suspects Cassio’s behaviour with Desdemona and urges Othello not to be jelaous. Othello first resists Iago’s insinuations then shows more assimilations of his ideas when he says,‘there is no more but this/Away at once with love or jealousy’. This comment makes Iago more daring to advise Othello to look his wife with Cassio, because she is a typical lucherous Venetian woman, who has deceived her father, and because he is black, old and stranger. Othello tries to appear unmoved, but when left alone, he helplessly asks himself, ‘Why did I Marry?’, which displays his doubts and bewilderment. Desdemona comes to remind him that the hosts are awaiting to diner. She recognizes in his faint voice that he is not well and affords binding his head with her handkerchief, but he throws it away claiming it is too short. When they leave, Emilia comes in and picks up the handkerchief and remembers to give it to her husband, who asks her repeatedly to steal her from Desdemona. Later on, Iago throws it in Cassio’s chamber, then in another of his conversations with Othello, he tells him that he saw Cassio wiping his beard with Desdemona’s handkerchief, and heard him mention Desdemona’s name while asleep and curse fate which gave her to the Moor. This disturbed Othello deeply and changes his thoughts to violent revenge, though he still swings between doubt and faith in Desdemona and asks Iago for proof. Iago adds that his only intention from saying this emanates from his moral unswerving loyalty to ‘wronged Othello’. Finally, he obtained his so desired

promotion as Othello's Lieutenant in change of killing his friend Cassio.

By now, Othello finds it difficult to speak courteously with his wife. She asks him once more to restore Cassio, and he ignores her plea and asks her about the handkerchief. She says she has is not with her but that it is not lost. He continues explaining that it has magic powers directly deciding the destiny of his matrimony; but she ignores him and insists on Cassio's topic, which angered him greatly. When he leaves, Desdemona attributes his anger to some state affair and expresses to Emilia her misery at loosing the handkerchief, but Emilia only speaks about Othello's jealousy. Iago continues to torment Othello with with calumnious insinuations, images of adultery, allusions to the handkerchief and manipulated language. Franzied Othello falls in a fit and imagines the sea-birds to be people on the ramparts of the isle laughing and mocking him.

When Iago and Cassio are exiting from this latter's house, Bianca, Cassio's mistress, comes and Cassio gives her the handkerchief to copy its broidery. Bianca thinks Cassio was gifted the handkerchief by some newer girl-friend of him, and she follows him to make out the secret of the handkerchief. Iago brings Cassio to a place previously accorded by Othello and provokes his comments about a woman who loves him. Eavesdroping Othello thinks they are speaking about Desdemona and is growing more and more angered. Things worsen when Bianca arrives with the handkerchief in her hand. Iago later explains that Desdemona gave the handkerchief to Cassio and he gave it his 'whore'. Lodovico comes from Venice with a letter from the senates urging Othello to come back to Venice and leave Cyprus government in the hands of Cassio. Desdemona expreses her gladness for the content of the letter, and Othello, to the great surprise of Lodovico, strikes her,

believing that she is happy for Cassio's promotion, then orders her to leave. Othello starts his quest after more proofs of Desdemona's guilt. He tries to make her admit her guilt, but she firmly defends her honour. Desdemona becomes very confused by the behaviour of Othello and she asks Iago for help. Furious Othello decides to poison Desdemona that very night, but Iago suggests strangling her in 'the very bed she has contaminated' and says he will himself kill Cassio that very night. Sounds of the thunderbolt.

Othello orders Desdemona to resume to her bedchamber. Later on, Roderigo appears very unhappy with Iago. He asks him to pay him back his money or else he will discover himself to Desdemona. Iago tells him that the final victory is nearer and they only need some more time. Then, he convinces him to kill Cassio in order to prevent his becoming Cyprus' new governor and the return of Othello and Desdemona to Venice.

While Roderigo is bathing in a vapor bath and thinking of hanging himself, Iago comes in and gives him a big knife. He wants him to assault on Cassio, who is bathing in the adjoining room. Roderigo comes behind Cassio on tiptoe with the intention to stab him, but the vapor and his dog's noise makes him fail his objective. Cassio snatched the knife from him and hits him strongly. Roderigo throws him a bucket but poures on himself its hot water and gets burned. Iago from behind cuts Cassio's leg and runs away. Cassio shouts for help, and Roderigo escapes. Bathing men are gathering to help Cassio. Iago reappears before Cassio and offers to capture the assaulter. Roderigo hides under the woody floor of the bath, but when he sees Iago he calls him. As soon as Iago locates him in his hiding, he penetrates his sword from between the pieces of wood and stabs him to death.

When Emilia is taking leave of Desdemona in her bedroom, Othello's shadow is supervising the movements of the two women and shutting the doors. He enters Desdemona's bedchamber carrying a candle. He decides to kill her but without sheding her blood. He believes himself to be acting according to moral values and to prevent her from doing more mischief. He sways a moment from his purpose and keeps admiring her beauty then kises her. She awakes and asks him to come to bed. He calmly asks her if she had prayed for he will not kill her unprepared. Desdemona begs him to explain why. He tells her he is angry for her giving Cassio the handkerchief. She asks him to call Casio and make out the truth and he tells her that he is killed by Iago. She weeps for Cassio's bad chance, and he takes her for mourning her lover and strangles her squeezing her face under a strong fine veil and taking away her breath by a stifling long kiss, not caring for Emilia's knocking at the door. When Desdemona is dead, he opens the door, and Emilia tells him about the assault on Cassio and the death of Roderigo. At that moment, Desdemona cries faintly, and Emilia recognizes her voice and runs to help her. Desdemona tells her she dies an honest death and that Othello is not the culprit. Othello tells Emilia she is a liar even while dying and adds that he killed her and that Iago knows the whole story of the handkerchief. Emilia turns on him. She suspects of some knave plot with Iago's participation. When Iago enters accompanied by Lodovico, Montano and injured Cassio, she asks himto to disprove Othello's claim. Iago orders her to keep quite, but she resists and explains how she found the handkerchief and gave it to Iago. Discovered, Iago stabs her and runs away. Dying Emilia tells Othello that Desdemona is innocent and loved him. Iago is caught and driven in but keeps silent. Cassio says he found the handkerchief in his

chamber. Othello becomes so miserable and disarmed. He cannot stand the loss of his wife and of his reputation. He recalls his deeds to the Venecian state, and asks to count his true story, which is of one who loves deerly but unwisely. Then, he kills himself, choosing an end different from that of humiliation and emprisonment awating Iago. And Cassio is promoted new governor of Cyprus.

3. From a tragedy to a film:

Welles was a devotee of Shakespeare. He adapted most of his works to theatre and cinema putting the emphasis on the naturalism and the frankness of the Elizabethan theatre which he thought is to be adapted with total faithfulness. He even wrote a biography of Shakespeare in which he underlined his great humanism. He predicated representing his works as close as possible to their original meaning. His intention from adapting Shakespeare's tragedy of Othello was 'to show much more corruption of the Christian world of Venice- That world which Othello called of goats and monkeys' (in Bogdanovich and Welles, 1994, p. 254). He wanted to transcribe the poetry of Shakespeare into images by the camera.

With the release of Welles's *Othello* in 1952, there took place the first complete production of a Shakespeare work by a single author. Welles fits exactly in the theory of the author, for he was the central responsible of his film, who gave it its style. He organized all, including the illumination, the camera and even the music. Concerning characterization in the film, Anthony Davies (in Anthony Davies and Stanley Wells, 1994. p. 207) says that the cinematic language of Welles's film suggests [..] 'the cosmic sense of a fallen world [..] Othello's trust in Iago is part of his faith in mankind, and his discovery of Iago's treachery is the climax of the tragedy'. Welles's Othello is simple minded and unaware of the complicated type of human relationships of the Venetians. He ignores even how to treat his wife. 'He

is a soldier, and never knew women [..] and this was his tragedy' (Bogdanovich and Welles, 1994, p. 261). Furthermore Othello 'is not Christian, and this is of great importance to the character [..] The unworthy is Jealousy, not Othello, he is so obsessed by jealousy that he becomes the true personification of such a tragic vice. In this sense, he is morally ill. All the great characters of Shakespeare are often detestable, drawn by their proper nature' (Bogdanovich and Welles, 1994, p. 263). Concerning Desdemona, Welles insists on her innocence throughout the film: she voluntarily attends the Senate, arrives at the brawl just after Othello, her many shots behind bars and window grills, her pearl-decorated snood and braded hair, her plea for Cassio, her willow song and her discussion against adultery with Emilia, all these are proofs of her loyalty. As for Iago, his most marked characteristic in not a failed promotion or a suspicion of being cuckold by Othello like in Shakespeare. It is a strong melancholy caused by sexual impotence and an as well strong rejection to life for not taking part in its joy, a tremendous envy of Othello's virility leading to racial prejudice and an unreasonable desire to do mischief. MacLiammóir, the actor representing Iago describes this latter's appearance in his book *Put Money in thy Purse*: 'hair falling waspishly to shoulders, small round hats of plumy red felt... very short belted jackets, undershirt pulled in puffs through apertures in sleeves laced with ribbons and leather thongs, long hose, and laced boots' (Patricia Tatspaugh, in Russell Jackson, 2000, p.144). MacLiammóir summarizes Welles's view, 'No single trace of Mephistophelean Iago is to be used: no conscious villainy; a common man, clever and wagonload of monkey, his thought never on the present moment but always on the move after the move after next: a business man dealing in destruction with neatness, method, and a proper pleasure in his work: the honest

Iago reputation is accepted because it has become almost truth'. (ibid. p.145). Patricia Tatspaugh remarks that MacLiammóir 'spits out Iago's words in a matter-of-fact manner. Whereas Othello fills a frame, Iago typically enters the frame behind his target and adjust his space to accommodate that of the character he is manipulating...he is seldom still, and he almost always gets the dominant physical position from which he literally looks down on Othello, as well as on Roderigo (Robert Coote) and Cassio (Michael Lawrence)'. (pp. 144- 5).

Concerning the organization of time in the film, as expected, there are many jumps in time but are clearly marked by fade outs. Yet the most striking feature is what Lorne Buchman defends as a high merit. He says, 'What is perhaps the most interesting aspect of Welles's [*Othello*] is the way in which he exploits the concept of time inherent in the text'. He goes on to analyze one example of what he sees as a major technique to transpose the play in the film, 'In the opening sequence, Welles intersplices the funeral processions of Othello and Desdemona with shots of Iago dragged by chains through crowds of screaming Cypriots. Guards throw him into an iron cage and haul him to the top of a castle walls. We witness the world momentarily from Iago's perspective; the cage spins as it hangs, the crowd screams, and, as long as we are with Iago, the stately rhythm of the processions is lost. In the prologue, Welles develops his temporal theme by realizing the opposing rhythms of Othello and Desdemona on the one hand and Iago on the Other' (Anthony Davies, 1994, p.208).

Concerning space, Welles makes of Mogador (Morocco) a site which dramatizes the momentary situation and its relation with the characters and the action. Alexander Trauner, the artistic director decorated the interior of the houses

and palaces after the fashion of the old period. Neither he, nor Welles were interested in historical exactitude, but in an impressive effect on the screen. Like a painter, Welles emphasized the scenes of Othello selecting the relevant angle and the appropriate site. He found in Mogador all he needs to represent Cyprus: a fort, a Portuguese citadel dominating the sea, very high walls, big bells, rusty cannons of bronze, black rocks, agitated sea, and intense light. All these elements fit exactly within the warfare state of the place and the great commotions the characters suffer. Trauner is quoted to have said that 'few *plateaus* were used. Apart from Emilia's chamber and a door jamb exceptionally great which frames Othello in one of the scenes, both made in Scalera Studios of Rome, except from these, nearly all had been done in authentic houses', and adds that he was amazed by Welles ability 'to conjugate scenes filmed separately in time and space' (in Charles Higham, 1986, p. 256) The most memorable scene here is that when Othello asks Iago for proof of Desdemona's promiscuity and threatens to throw him down from the cliff, and the nature, as if from anger, blows strong winds and storms the sea and the cliff. The other place in the film is that corresponding to Venice. It includes natural and real shots from very famous sites of Venice: San Marcus cathedral and place, the palace of the Dukes, the gondolas in the canals; besides some other sites in Italy which evoked the Venetian civilized world and the otherness of Othello. Most memorable is the scene of the military messengers hurriedly crossing the place of San Marcus - and troubling the peace of the site and of the doves- towards the Dukes Palace to inform the signors about the troublesome news of an imminent Cyprus invasion.

For Orson Welles, 'the best techniques implies a rapid cut, a sudden obscuring line, a minimum of complication and a central idea developed from the

first shot to the last' (Charles Higham, 1986, p. 123).

The structure of the film is given unity and harmony through recurrent symbolic and thematic motives. Iago's cage is introduced in various moments of the film whenever Iago does mischief; Othello and Desdemona's psychological *imprisonment* symbolized by their situating usually behind gates and fenced windows and doors; the subtle indication of Othello's ever decaying social and emotional situation through placing the camera high or low while filming the character: in the shot he is first introduced to us he is at the top of the stairs seeing down at Brabantio and his men, by the middle of the film, in the scene of Bianca and the handkerchief, he and Iago are going down stairs and are at the same level, in the suicide scene, he is watched by Lodovico and the rest from the skylight of his bedchamber, and finally in the funeral scene, the coffin of Othello is held up by the soldiers who advance up and up towards the highest end of the landscape, as symptomatic from Welles of Othello's posthumous dignification, and Iago is ironically hauled up very high to perish in his cage. There is another technique of structure economy which consists of introducing famous sculptures or drawings which illuminate some themes or predict a coming action. Examples of these are the shot of Othello before the sculpture of Solomon's Judgment to highlight his being object of competition between Desdemona and homoerotic Iago, the statues of the Moors giving the hour in San Marcus place, which predicts Othello's planned-by-others doomed action, Desdemona before a drawing of a female Saint in the conviction scene to insinuate her innocence, and Iago and Roderigo before the sculpture of San Marcus and the lion to emphasize the control Iago has over Roderigo. Another more efficient technique of structure economy is made through

Iago's words, eyes and imagination. He hastens the introduction of themes such as the major one of racial hate: the first sentence of the film is his "I hate the Moor". He also condenses many scenes in his imagination about the sexual and private life of Othello and Desdemona -to be noted that these latters never show their intimacies or physical love in public-. He imagines that Othello's love-making is stereotypically gross and animalistic. This accentuates his sexual deprivation, which in its turn fills him with envy and racial hate, which, again, urges him to do revengeful mischief, hence saving space in the film and hastening the imminent destruction of his enemies.

On another hand, Welles dedicated great importance to the music in the film. He charged it to such famous music composers as Francesco Lavagnino and Alberto Barberis and their teams. They often consulted him and got inspired by his incessant creativity. Introducing the soft music of the mandolin and its dramatic crescendo and abrupt stop to give way to the slice of the arms during Roderigo and Iago's attack on Cassio in the vapor bath was one of his ideas. Another idea of his is the gradual vanishing of the supporting instruments giving way to a unique flute to accompany the theme of Desdemona. The funeral song is the supreme musical work in the film. Welles charged it first to an orchestra of two hundred professionals directed by Franco Ferrara and recorded in Scalera Studios in Rome. Then unsatisfied by the final work, he suggested to Lavagnino to write a new music score for the unique harpicordion in Rome, supported by sixteen instruments and the magnified voice of a mixed chorus. The result was a hair rising doleful song, combining the military rhythm in honour of the death of a hero of the Cyprus war and his wife, the solemnity of the religious procession heading to the cemetery, and

the queerness of Iago's situation announced, each time the camera focuses on him, with an abrupt and ever diminishing music, up to its complete silence when he starts his flash backs.

4. Welles and the stereotype of the Moor

When Shakespeare described Othello, he underlined the stereotypes of the Moor in the white imaginary. Cruelty, ugliness, witchcraft, physical and sexual grossness are some aspects of that description forwarded by Iago in the very opening of the play. Yet, immediately afterwards, and along the three first chapters, the playwright adopts a subversive strategy of the white audience's ingrained expectations. He introduces his Othello in the parliament scene as eloquent and music-speaking , ‘more fair than black', noble and ‘only one under a prince', and that the only witchcraft he has done is to have fairly seduced and married Desdemona. Notwithstanding, in the last two chapters, Othello's negative description prevails once more. Monstrous and deadly violent Othello kills his wife under the destiny-like influence of a lost magic handkerchief. But in the suicide scene, by the end of the play, we are re-introduced to Othello the repented, the noble, the courageous, the eloquent and the heroic, who admits having been blinded by jealousy and corrupted by Iago. By this technique of double evaluation, which, by the way, is applied to the other characters of the play, Shakespeare triggers the interest of the audience and warns against the habit of judging people out of their appearance, on the one hand. On the other hand, Shakespeare establishes that Othello's tragedy is his. He discovers that he is unworthy of Desdemona, not on racial or social grounds, but on purely human parameters. Beneath his great love lay certain misgivings about his age, colour and background. His nature and history are

central to the tragedy, but need the conscious and persistent provocation of Iago to be brought to the surface and culminate in his disgrace. It is obvious that in this story race matters, as well as matters the myth of the black man as the violent misogynist wife-batterer. Besides, situating Othello as a criminal, in a narrative about his nobleness and heroism turns him into a split subject, who is expected to put on white masks, devalue his identity and play his stereotyped role. Describing Othello's story as being a tale of a noble love and a cruel revenge for a betrayal is a humanist reading which limits Shakespeare's text to a reduced meaning and neglects such issues as gender, class and race.

As for Orson Welles, he conceives Othello as a high Renaissance tragedy. He dresses his characters in Jacobean mode to avoid anachronisms and help the spectator concentrate on the horrible story. While performing Othello, Welles was conscious that his mimicry and impersonalising of Othello might abolish the notions of difference and the relations of power existing in the story. He never tries to displace or contain the real black body or its real history, and constantly keeps separating racist ideology from the white audience's pleasure. Welles himself interprets the character Othello, whose tawny colour, white cloak and turban accentuates his identity. Since the scene of the Senate, we are aware that he is object of the gaze of all, especially of Iago. His confidence, exoticism and eloquence contrast sharply with that of Venetian people, and is even sharper with Iago. They contrast even in appearance: Iago has a very thin beard, wears tight trousers, holds a short stick and usually covers his head, whereas Othello has a larger beard and wears large garments and a long scimitar, and keeps his head uncovered up to his infliction by Iago's discourse. He sets out to destroy them with great determination.

His fantasies (they never staged their sexual attraction in public) about their love and private intimacy complicate his racist behaviour. Nor is he satisfied with the Cassio's subjectivity and devotion to Othello. Hence, he sets forth his plots to ‘enmech them all’. From the first to the last shot of the film, Welles insists that it is Iago who is the object that ‘poisons sight’ not the dead bodies on the bed as in Shakespeare‘s last scene. From his hundred-meters-high hauled cage in the beginning of the film, and at the limits of his paranoia and voyeurism, Iago gazes at the honorific funeral given to Othello, Desdemona and Emilia by the authorities of Cyprus, then he stares coldly to the camera and starts to remember the details of the story and introduces the spectator to it in form of flash back. The precision of his performance, gives him a complete control over the other characters. His strongest characteristic is his homosexuality. Desdemona's wooing gaze to Othello awakens Iago's jealousy and racism and triggers his fetishizing of Othello’s body as an object of pleasure and sexual exoticism. Iago's surveillance to the matrimony is symbolic of the American law which pretended to criminalize the sexual encounter between black men and white women. He promises to ‘poison his (Othello's) delight’ and to ‘set down the pegs that make this music’. Simon Shepherd explains that ‘if homosexuality can be used to explain mysterious melancholies, it can certainly sort out inexplicable villainies. Thus Iago's motiveless malignity is frustrated by homosexual desire’ (in Jonathan Dollimore and Allan Sinfield, 1985, p. 96). Welles' film is produced during the period of post-war permissiveness and the McCarthyism hunting of homosexuals; and Iago may represent the prototype of some of Mc-Carty's men who were themselves secret homosexuals. Iago's apparent honesty, soldiery and matrimony are just misnomers of his homoerotic strong identity,

which, associated with the fantasy of primitive and animalistic sexuality of blacks will lead him to a fierce competition with Desdemona and Cassio to win Othello. The actor interpreting Iago, Michael Mac Liammoir, is effectively homosexual, to give the role vitality and verisimilitude. Various symbols in the film announce his perversion: his tight trousers, his usually holding a small stick, his identifying with the sculpture of Salomon's Judgment in reference to his feminine competition with Desdemona to win Othello, his helping Othello to put off his waist garment in the scene of Desdemona's slender, and his withstanding of sleeping Cassio's unconscious kiss and his describing it as long and breath-taking, in the tooth-ache night scene. It is clear then that Iago's hate and exaltation of Othello's race stems from his pity to his own impotence and his envy to Othello's virility. However, it is to be noted that liberal Welles identifies homoerotic Iago with the negative characteristics which were attributed hence by the dominating heterosexual society. But it is very important to remark that the type of homosexual he is criticizing in Iago is the oppressed one who hides his identity in order to avoid social hostilities but secretly takes revenge from that society for that same oppression.

It is worthwhile noting that Desdemona and Cassio represent the peace between races and cultures, which Welles defended during all his life. In an editorial written in July of 1944 and entitled ‘The hate between races must be proscribed’ (in Charles Higham, 1986, p.214), Welles comments that WWII was declared against the authentic causes of the racial hate and that the fight was against the negation of a dignity equal for all men. He says ‘Human nature does not have race; the racial hate is the abandon of the human nature’. And though the final scene of the film is fierce and re-instates the conflict between the races, Welles intention

is to call into question and denounce the white demands on the outsider. As a post-colonialism production, Welles' *Othello* is a clear denouncement of the treatment outsiders receive in a white Negro-phobic colonialist society. He contradicts the white stereotypes of otherness and the cultural fantasies which engender in the white imaginary. The re-taking of black stereotypes and myths strives not to denigrate otherness, but to denounce their racist content and question their truth. Othello's barbaric sexuality is shown in the scene of Desdemona's conviction, when he pushes her away and then trust her violently to his breast and holds her cheeks and small face between his large hands, and when he takes her breath away by a long stifling kiss beneath the sheet covering her face. Also, the colonial fantasy of the black devil is evoked by the shadow on the castles walls of Othello's back lit figure, in the murder scene. Yet these scene of stereotyped Othello are usually involved in backgrounds denouncing the fatalism of the action: just before leaving grossly his recent-wed wife and go to the war, Othello tells her he had just an hour to make her love, and immediately, we are shown the symbolic sculpture of the two Moors' statues hitting the bell of San Marcus cathedral and giving the time; also in the murder scene, Othello's murdering kiss, his histrionic lament, and his representation as a helpless justice holder, who kills himself when he realizes his unjust error banishes the myth of the violent wife-battering black; and even Othello's black devilish shadow is made nonsense when counterbalanced by the giant shadows of the happy people celebrating the general's nuptials and the victory over the Turks, or even by the scene where Iago's figure intensely lit and surrounded by a saint-like hallow, recommending Othello to kill Desdemona in 'the very bed she had contaminated'. For Welles, Othello is easily destroyed by Iago, 'not because

of his weakness, but because of his simpleness. Really, Othello [..] never understood the complexity of the world or of the human beings. He is a soldier, and never knew women [..] and this was his tragedy.' (Bogdanovich and Welles, 1994, p. 261). Furthermore Othello 'is not Christian, and this is of great importance to the character.. The unworthy is Jealousy, not Othello, he is so obsessed by jealousy that he becomes the true personification of such a tragic vice. In this sense, he is morally ill. All the great characters of Shakespeare are often detestable, drawn by their proper nature.' (Bogdanovich and Welles, 1994, p. 4.)

CHAPTER FIVE:

Marowitz's collage: *An Othello*

1. The collage: context and criticism.
2. An outline of and a commentary about the collage.
3. From a tragedy to a collage.
4. The satirical implication of parody.

1. The collage: context and criticism

During the twentieth century, there took place many theatrical innovations in the presentations on stage and in the nature of drama. Skeches, pantomimes, musicals and other types of theatre spectacles were used to capture the public. The unique attractions left to the theatre by the cinema, the television and the video-recorder were the new scenic design, the stage electric lighting and the actor-audience interaction, and theatre took advantage of them and, in fact, developed them to saveguard its survival and its reputation as the true mirror of society.

The editors Ronald Carter and John Mc Rae (1989, p. 349) say that 'The First and Second World War (1914- 18 and 1939- 45 respectively) mark, in time and in their effects, momentous changes on a global scale: this kind of worldwide effect is a phenomenon of the century. Before 1914, English literature and ideas were in many ways still harking back to the nineteenth century: after 1918, *Modern* began to define the twentieth century. But as literacy increased after the 1870 Education Act, as a result, many more people could read and write, the effect on literature was to expand its range, to fragment its solidity, to enlarge and profoundly change its audience, its forms and its subject matter… This serves to underline the difficulty of reaching lasting critical judgments on a period which is close to the present. There is also the fact that there is much more literature, more cultural production in general, in the twentieth century than in any previous period'. (p. 349).

I am sory not to be able here to present a more detailed analysis of the general literary and social context of the twentieth century*. However, I moderately say that

in the sixties and later on, the period of the Vietnam War, the Hippy Power, Paris' students upheaval, and the Cold War, the Fringe Theatre upsurged as a political movement opposing the dominant middle-class theatre with a total dedication to political and satirical attacks on capitalism. The shift in dramatic criticism and in social, moral and political altitudes brought about new dramatic trends and movements. The Agit-Prop theatre, a dvelopment of the Fringe under Howard Brenton, David Hare and David Edgar, specialized itself in themes as debate-provoking as male-domination, political corruption, British presence in Ireland, mass-media propaganda, miners suffering, and the reconstruction of Europe. The liberty of expression was guaranteed since 1968, the year the Commons abolished the 1843 Act which enabled the Lord Chamberlain to censor or ban plays; yet the great majority of these upsurging left-wing theatrical movements were obliged either to close their locals and vanish due to financial problems, or to develop into other movements.

The Alternative Theatre became the refuge for many members of the Fringe, from where they continued to assest their shocks to middle-class idelogy. One of the Alternative Theatre wandering companies was the Open Theatre Space, founded by Charles Marowitz and Peter Brook in 1964 in a basement in London.

In the introduction of *An Othello*, Charles Marowitz cites some of the obstacles which faced the establishment of The Open Space Theatre and explains some of the objectives of its foundation. Marowitz was born in 1934. In 1956, he arrived to London from New York, to study at the London Academy of Music and Dramatic Art. Largely conditioned by his off-Broadway experience, he immediately

started to look for a workshop studio to convert it in a site for his 'experimental theatre' (Marowitz, 1973, p. 7). In a 'humpbacked' 'miniscule attic room' admitting a maximum of 'fifty people', with a 'ten feet long and four feet deep' stage, he started directing plays by Harold Pinter, Samuel Beckett, James Broom Lynne and Murray Schisgal. Admission was free and donations were accepted. In December, 1967, he bought 'a disused old people's home on the Tottenham Court Road and changed it into The Open Space 'so named simply because that was all the basement consisted of' (Marowitz, 1973, p. 7). Then he set for the two ardent tasks of rising funds for the initiation and the fight for its survival as a professional theatre which 'espoused standards and maintained them'(Marowitz, 1973, p. 9). At the same time, the theatre provided 'a small house where the new writer and the new actor could display his wares' (Marowitz, 1973, p. 9). The first productions were *Fortune and Men's Eyes* and Paul Abelman's *Blue Comedy*. They were successful, but critics wondered 'what kind of experimental theatre is it that performs homosexual melodramas and sexy comedies' (Marowitz, 1973, p. 9). It was not before 1971 that the Open Space was able 'to establish a company and begin in earnest' with a 'strategically-chosen and carefully-trained ensemble [and] began to mount projects like *An Othello* and Sam shepard's *Tooth of crime*. (Marowitz, 1973, p. 10).

As regards the policy of The Open Space, Marowitz says it is nothing but his own 'good or bad taste, conditioned by the options available to me through money, talent and time.' (Marowitz, 1973, p. 10). Michael Scott (1989, p. 104) explains Marowitz's policy in stage direction saying that it is 'a synthesis which has involved

the ideas of both Artaud and Brecht as well as those of other writers and directors such as Brook and Jerzy Grottowsky'. Quoting Marowitz in many of his explanatory articles, Fishlin and Fortier (2000, p. 188) assert that he writes as a director and that 'unlike academics (for whom Marowitz as a director shows nothing but contempt), who enter into endless and useless speculation, the director has something specific to say (Marowitz 1978b, p. 24), and his task is to say what he means (Marowitz 1968b, p. 9), (because) the director works with 'playable values' (Marowitz 1991, p. 9), what makes sense on stage, rather than with stultifying fidelity to a so-called classic'.

Open Space Theatre's preffered themes are those susceptible to disturb the sensibility of midle-class people, those related to discrimination in sex, gender and otherness, and deserving the solidarity and committement with the oppressed women, homosexual and colonized. Alternative Theatre in general and especially Open Space Theatre moulded their form and content to fit the new artistic trends. They 'sucked from Naturalism its detailed and factual description of the familiar and real; from Expressionism its symbolism, emotion centredness, stage reduced requirements, imagery mirroring lighting, violent satirical mood, and use of violent colours, distorted pieces, flashbacks, dreams and fits to provoque subjestive consciousness; from Surrealism its dedication to the unconscious and the dreams by means of juxtapposing incongruous images; from Symbolism its expression of abstract ideas through symbolic images; from Epic Theatre its focus on the spectator's reason and alienation to break the illusion of conventional theatre; and from the Theatre of the Absurd its 'substitution of an inner landscape for the outer world;.. lack of any clear division between fantasy and fact;.. free attitude towards

time, which can expand or contract according to subjective requirements, ..[and its] fluid environment which projects conditions in the form of visual metaphors.' (Banks and Marson, 1998, p. 275). And all these characteristics are clearly represented in *An Othello,* which was performed for the Wiesbaden Festival, under assistance of John Burgess.

Charles Marowitz (Theater Quarterly 1972, pp. 68-71) explains the context of writing *An Othello* saying 'The play was wrítten within a period of about two and a half weeks... The original idea was simply to edit Shakespeare's text, cut it about in a certain way, in order to bring out the black-white conflict theme, and I spent a lot of useless weeks fiddling around with the text trying to do that..So it was a very peculiar process in as much as one never really started out to write anything, one really did start out to edit and re-arrange in order to get this particular story across through Shakespeare's play: but one found oneself out of necessity adding materials, writing bits here, adding yet another scene, finding it necessary to put a speech here, and so the end result was that two thirds of the play turned out to be original writing and one third Shakespeare. It was a great education, because I read Eldridge Cleaver and Malcolm X, Baldwin and Stokely Carmiphael -one actually caught up with the last ten or fifteen years of black revolution in America. So there is no one original political idea in the play, they're derived, in fact, almost entirely from Malcolm X's ideas. The only original idea in the play have to do with the divorce between Shakespearian characters and their original context' (the whole article of Marowitz can be consulted in appendix 4).

The plot of *An Othello* is no more tragic, it becomes satiric. Othello is a black general who marries a white 'Venetian' lady, Desdemona, without her father's

previous consent. Her father, a Jewish paterfamilias, Duke and Lodovico, two representatives of 'Venetian' authority, do not accept the marriage but are reluctant to condemn Othello for he is needed in a military mission against the Ottomans. lago, a black activist, incites Othello to get resolute and kill his Debby and sexually loose wife, Desdemona, and her lover, Cassio. Cassio, a young English Subaltern, is made by Duke to renounce his friendship to Othello in return of promoting him governor of Cyprus. When Othello wins the war against the Turks, he outlives his utility. So he is ordered to return to Cyprus and leave the government of Cyprus to Cassio, whom he had disqualified from military service for drunkenness, and now believes to be his cuckolder. Othello succumbs to lago's will to kill Desdemona. She wears his passion pleading for Cassio's reinstatement, and he slaps her. Duke and Lodovico try to persuade Othello of going on executing their orders and ignoring lago's revolutionary ideas against White domination, but Othello keeps silent and uncooperative. Then he kills Desdemona and wounds lago (it is not clear whether this is true or fiction). Duke and Cassio grasp lago and then Othello, and Lodovico cuts Othello's throat. In the final scene Desdemona gets up and joins the group of the Whites, Whose members keep smiling conspiringly, while lago, no more wounded, drags Othello's corps out of stage, with great affection.

This is briefly what the plot of *An Othello* consists of. Comparing it with that of Shakespeare's *Othello,* We can see that though it preserves the names of the characters, it changes their action and attitudes. Desdemona now is really sexually loose, she kisses Cassio and asks him to cuckold Othello. Othello himself is now very submissive. lago has become a black activist who strives to win back Othello's Black soul, and make him refuse the Uncle Tom's role the Whites want him to

continue playing. In his soliloquy, lago displays his belief in the ideas of Black leaders who preach for the emancipation of the Blacks from the mental slavery the Whites subject them to. As a Black activist, he believes in the fight of both White domination and Black submission as manifested by Othello. His ideas will naturally shock with those of Duke and Lodovico, who represent the White authority corrupted by bigotry and violence. Duke's Deep South American accent is in harmony with his extreme racial prejudice against the Blacks and a temptation from the playwright to us to associate him with a setting historically known to be a promoter of institutional racism. Duke and Lodovico perfectly fit the suits of members of the Ku Klux Klan (Duke does not accept miscegenation and makes Cassio renounce his friendship to Othello in return for promotion, and Lodovico cuts Othello's throat in retaliation for his disobedience). There is another significant element in the struggle which is the fact that Desdemona's father is Jew (Desdemona argues she is Christian when Othello calles her prostitute). She marries Othello and her father is a friend to him, hence the interpretation that they are less bigoted than the White Protestants of the play, though not totally free from bigotry as for the father to accept his black friend to become his son-in-law. This stretches the domain of the struggle and gives the satire universal dimensions.

So, like in the fit he suffers in the second scene, Othello is in the center of the circle struggling against all the other characters who hold him with lines tied to his body. He is the experiment field for all their ideologies, and his indecision and preference to remain in the borderlines (he chooses half solutions: kills

Desdemona? and wounds lago but does not kill his submissiveness to the whites as lago wants, nor ignore lago's revolutionary ideas as the whites want) brings him the hostility of the most powerful and violent of the struggling groups, who cuts his throat at the end.

Finally, I must add that the blurring of a good part of the events in the play, even clues events some times, makes it difficult to understand what are the real intentions behind the new plot after distorting the tragic structure of the original one. The fact that we do not make sure whether or not Desdemona is killed, lago wounded and Cassio is adulterous do hamper a full interpretation of the real intentions of the playwright. But one thing, at least, is discernible from the amalgam of unfinished interpretations the text evoke in the spectator, and this is a condemnation to racism and the invitation to meditate in its old establishment and increasing evil. If we accept this, then we would say that this condemnation to racism is just the moral of the play which is then forcibly no more a tragedy but a satire teaching us about ourselves and about social evils.

Action is another distintive feature of *An Othello.* In traditional plays, action has a central role in the whole structure, as we have seen in Shakespeare 's *Othello.* However, recent dramatists show a great inclination to revolutionize the drama genre through revising the work and function of its elements. They come to believe that action need not occupy an as interesting role as that it has in conventional drama. Equally, it need not be verisimilic to life, nor end in a climax, neither be progressive. Just the contrary, it must be cut and distorted to abolish its verisimilitude with life, because only this way the spectator can guard his critical

distance from what he is being presented, and keep from empathizing with the characters. These new techniques have reached their extreme application in metaphysical drama, especially with Samuel Beckett and his play *Waiting for Godot.* In *An Othello,* we have another instance of the application of these new techniques. Many events of the action are done and undone at the same time. Othello kills Desdemona and she resurrects, he also wounds lago but lago gets unwounded. A good part of events in the original play are compressed into Othello's long fit (see the details of the fit in the outline of the play), thus changing action to paranoiac flashes and illusive repetitive events. Also the reproduction of other sequences of the original play is made without preserving their order of succession: Shakespeare 's Act IV scene i is reproduced in scene V and IV ii in scene IV. Another factor of the opacity of the action is the oscillation of Othello, lago, Desdemona and Lodovico between playing the roles of both actors and characters. It is Othello the characteractor who kills Desdemona, but as actor he refuses to kill himself, and Desdemona the actor who asks feminine audience if they would not do like her and marry a black man if they had the chance to. Also it was Desdemona and Lodovico the actors who try to throw trouble-maker Iago out of stage. So this Actors' breaking in and out of the characters they represent, the undoing of already done events, the use of paranoiac sequences, and the disordered reproduction of ordered events is used exactly to distort the action of the play, for, at lest partly, the reasons stated above, and also clearing the structure from any other action which could distract the spectators' attention from focusing on the main theme of the play: the contemporary racial struggle.

Amazingly, the racial struggle is well defined and has clearly marked

characters. It revolves around three groups of people each of which has his own ideology: Protestants, Jews and Moors. The group of the Moors contains two black men and the Ottomans. The Ottomans are mentioned only as a background reference and are associated with the Cypriot war which Othello as a general fights and wins. However, the two other Moors have a direct physical presence in the play and rather two contrasting points of view. Othello is the friend of the Whites -a misnomer in the play referring to the compound group of the Protestants and the Jews. They made him general, and he executes their orders without discussion, even those affecting his own race (he fights the Ottomans and neglects the Black cause). He gets married with Desdemona, the daughter of a wealthy political jew, to get himself some social advantages, besides those he gets from his military rank as general and his humble execution of the Protestants' orders. However, his indecision proves fatal for him, for, in order to please lago, he disobeys the recommendations of the Whites to ignore Black ideas, and wounds lago to please the Whites, which is interpreted by the Whites as treason, and consequently, get slaughtered by them, making thus an end to his life and not to the conflict itself because the groups in struggle are still there Desdemona has got up and joined the smiling and conspiring White group and lago is no more wounded and is embracing dead Othello and dragging his corps out.

The setting in *An Othello* revolves around an actual struggle between American races, but in the old Venetian setting. All along the scenes of the play, we are presented with a setting equal to that in *Othello.* There is the Senate scene in Venice, the war against the Turks around Cyprus and the house of Othello in

Cyprus. Concerning the time component, however, there are many clues which indicate its overt reference to recent times. We are introduced to the same sea war and the same Venetian characters, but at the same time we are told that Duke has Deep South American accent, Brabantio speaks Brooklyn Yiddish dialect, lago uses a Harlem Black dialect, and Cassio is an Enghish Subaltern. There are also many references to the complicated race struggle in the United States of the sixties of the last century between Blacks and Whites. Lionel and Virgina Tiger, in their introduction to *An Othello* (Marowitz, 1974, p. 255) say: '*An Othello* is really about how Sammy Davis Jr. got to hug Richard Nixon center stage before the 1972 election in their country'. The surging question then is why does Marowitz copulate so different components of the setting of his play as to disenvelope a twentieth century action into a sixtieth century site? There is the possibility of arguing that Venice, Cyprus and the Turkish war referred to in the collage are not the (probably) Lepanto ones of Shakespeare, they may be of contemporaneous sites and events of the same period of the racial struggle, that is, the sixties, for the Cypriot problem was always a vivid one between the Turks and their neighbours the Greeks. However, the Turkish war over a Cypriot invasion is just a Marowitzian fictional invention. As said before, Emrys Jones (Shakespeare Survey 21, 1968, p. 47) argues that Shakespeare's sea-war probably took place some time around 1570 because that was the only time the Turks had invaded Cyprus since its conquest by the Venetians, but comments that though the large part of their fleet was destroyed, the Turks managed to conquest Famagosa and siege Nicosia up to its surrender one year later, which contradicts Shakespeare's victory in the play and stresses the fictive characteristic of his sea war. However, if Shakespeare's choice cannot find a logical

explanation, one interpretation at least is available for Marowitz's. For if we remember that his play is a satire, we automatically understand that it bears a moral condemnation to some social evil. And in the analysis of the action we saw that this social condemnation is directed towards actual racial struggle between the American races. So the keeping of the same theme of race struggle, the same characters and setting as in the parodied play, but at the same time, giving that same theme, those characters and setting an American flavor through Americanizing their language, and specifying their struggle to correspond that of the American Black revolution of the sixties of the twentieth century, can only refer to the continuity of the same old struggle, by the same representative characters over the same issues, but in more recent times.

If we accept this, we have then to accept the accompanying supposition that being the parts in struggle are Jews, Christians and Moors, and being the actual representatives of the Christians are Protestant Americans, their actual adversary, or rather the last Moorish represptative in the struggle, are the Turks, who, historically speaking, were defeated in the last of their Wars against part of the Christians, in W.W.I. (obviously not over Cyprus invasion). So, the thematic desire to keep the struggle between Moors and Christians vivid up to late sixties and early seventies (the time of writing the play) on both its components the belic external one (against the Turks) and the social internal one (against Blacks) obliged Marowitz to relay on inventing a fictitious war between the two clans. This may be interpreted either as an artistic lapsus from Marowitz, for he reproaches Shakespeare for the same in his false hypotheses essay (Theatre Quarterly 8, 1972, pp. 68-71), or a hint to some other pragmatic intentions which are out of our interest here.

Concerning characterization and performance, I can make the remark that the two plays represent two different modes of drama-writing and diverge considerably in their characterization. As a representative of the conventional dramatic format, Shakespeare's *Othello* contains a perfect use of well elaborated techniques of characterization and performance which copy life and teach about it. Everyone of them is made a character first, then a symbolic representative of a character in real life. The dramatist want them to excite the spectators admiration and empathy, and hence made the spectators suffer with their suffering and be purged from their vices which correspond forcibly with those represented on stage. This way, drama teaches about life and about people. With Charles Marowitz and the post-modern dramatists, however this didactic technique is being criticized, and other techniques, believed to be more efficient has been being devised. The argument is this: traditional dramatic forms are made for one type of the public who are the aristocrats and the bourgeois. It reflects their altitudes and propitiates their desires for an art of consume and distraction or vain purging. Hence the stage limits itself from the representation of the life of the whole society, to the reflection of that of a small privileged audience who pays the fares and see what it expects to be performed. The new methods of drama writing is concerned with making theatre as popular as possible, hence the explanation of why the protagonist is made representative, not of high society, but of common people. Another important change is the didactic method which is now not empathy-dependent but, at the contrary, based on distancing the spectator from the stage and keeping his senses awake and critical to what they receive. And this distancing can be achieved through subtle techniques some of which I have explained while treating action,

plot, structure and setting. Now we discover some of their use in characterization and performance.

Characters in *An Othello* are clearly wanted to be symbols fulfilling the satiric mission of the collage. Duke and Lodovico are representatives of the bigoted modern Whiteman, Brabantio is the symbol of the Marowitzian new Jewish figure, moderately bigoted, deferential and pragmatic, lago is the figure of the black activist and the modern type of the fighting Moor, and Othello represents another type of the Moor, The Christian's friend and servant, or rather the awe inspiring Uncle Sam, ‘a tool of white society to placate the hostility of black masses’ (Marowitz: 'Memo for Othello', p. 71). So unlike the round characters in *Othello,* characters in *An Othello* are symbols of the white-black or Moorish-Christian struggle, who do not receive our sympathy or empathy because they do not appeal to us as real people but just as abstract didactic symbols. Besides the actors playing them are only half concentrated in their roles, or deliberately playing both the characters and themselves as actors: they throw cues to help each other remember their roles, frequently keep silent or immobile, play roles as actors (actor Othello refuses to kill himself and Desdemona and Lodovico the actors try to throw lago out of stage), keep all the time on the stage, acting under a focus of light, unaware or just frozen. In Production Casebook n° 8, 'Charles Marowitz Directs An Othello' (see appendix nº 4) there are mentioned some of the difficulties the actors encountered while performing their roles, especially the problem of the characters' internal consistency. The actors were 'puzzled by the rapid switches of mood and characterization' that the collage technique requires (p. 71). The actor playing black lago had to override the Race Relation Act and 'cope equally well with blank verse and Black Banther

slang' (p. 69); besides, Marowitz wanted him to show 'exagerated puritanism' and 'apparent prudishness' sufficient enough 'to lead and bent Othello to his will' (p. 71). Frequently, Marowitz warned his actors against conventionalism. Brabantio had not to stress his grief for the loss of his daughter, but just to exhibit his 'race hatred of Othello' (p. 71); Duke should not be 'terrifying' during his interview with Cassio, not even 'to use too much force' because he has 'the power of life and death' and Cassio knows it (p. 71); and lago and Othello, despite their differences, 'have a deep instinctual sympathy with each other that they do not share with any of the whites in the play' (p. 71).

These techniques are intended, as I said before, to keep the audience distanced and critical to make out that what is being presented is not life but theatre and fiction, which only present them with insights and problems of life and expects them to think in them, even during the performance.

* For further reading see the following: Eric Bentley (ed), *The Theory of Modern Stage*. Harmondsworth: Penguin.1968.

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E. Ann Kaplan (ed.), *Postmodernism and its Discontent.* London and New York, 1988,

2. An outline of and a commentary about *An Othello*

This is an elaboration of the plot of the play, with a special emphasis on the collage, which corresponds to the scene of Othello's epileptic fit where Marowitz condensed nearly the whole events of Shakespeare. Unlike Shakespeare's *Othello*, Marowitz's *An Othello* is divided into eleven scenes headed by an opening tableau and separated by black outs and light ups. First, in the tableau, we meet Desdemona alone, blond, solitary and expectant. From behind her, a dark figure approaches from darkness and his great black hands encircle her. She yields and is taken away amidst cries, turmoil and altercations. This tableau is enunciatively symbolic. It enunciates the major, or rather the lonely, theme of the play which is mixed-races matrimony and its social outcome in occident. The black hands and the darkness associated with Othello contrast symbolically with the blond colour and light associated with Desdemona. It is Othello who proposes intimacy and embraces her, and she yields, but the cries symbolize protests. Roughly speaking this tableau is a reproduction of the first scene in Shakespeare-Othello, though there the love affair is initiated by Desdemona.

Scene one: [lights up] Ensign Iago (black) is teasing general Othello (also black) in familiar Black Banter dialect: 'hey stud, massa, 's come to spank yo' black ass. You caint go chasing white poontang (i.e., Desdemona) all night' (p. 259).

Then he warns him that Mr. Charlie (Duke) wants him on a front line military action to Cyprus, which is good for him to hustle ‘daddy’ (Brabantio). Enter Cassio and asks Othello formally to answer the Duke. Othello asks what it is about, and Cassio answers that it is a matter of trouble in Cyprus and a hasty meeting of messengers and consuls at Duke's lodging. Othello eloquently says he spends a word in the house and immediately accompany him. Iago reproaches that Othello humbly answers Duke while still unresolving his difficulties with Brabantio. Cassio asks ancient Iago what was Othello making and Iago answers that he just got married with ‘snow white Cinderella Marilyn Monroe’ (Desdemona) (p. 260). Brabantio attacks ‘thief’ Othello verbally for having enchanted his daughter and ‘abused her youth with drugs or minerals / that weaken motion’ (p. 260), she, who had shunned her whealthy compatriots (Brabantio repeats the 13 lines of Shakespeare's first act). Iago seated on the floor reproaching ‘horny son-of-a-beach' Othello for having mingled with ‘the nice old man's little white pussy’. Brabantio asks his men to hold Othello and Othello warns them to hold their hands and asks how he can answer this charge (4 lines of Shakespeare). Brabantio wants to imprison him till due time, but Othello says he is obliged to answer Duke first (5 lines of Shakespeare) Brabantio decides to go to Duke and ask his help, else ‘bond slaves and pagans shall our statesman be’ (p. 261) (Brabantio here recites 7 lines of Shakespeare). Iago [rising] asks ‘uncle’ Brabantio that he had better believed that bond slaves and pagans and .. ‘chocolate colored coons’ shall his statesmen be; then he smiles to the audience but not to Othello. [black out] [Lights up]

In the Senate. Duke and Lodovico are speaking about a hundred and seven or a hundred and forty Turkish galleys bearing up to Cyprus. Iago comments that the

‘ever-loving’ general will prevent ‘dark-shined devils’ Ottomites to overrun those ‘old Greek islands’ (p. 262). Cassio enters and exits repeatedly and briskly. He tells Duke that the Turks make preparations for Rhodes. Lodovico says that is a pageant to cause a false gaze, for the Turks are interested in Cyprus. Re-enters Cassio and informs that the Ottomites’ fleet has joined an after fleet and both, some thirty sails, apparently sailing towards Cyprus. [Black out] [lights up] Duke tells ‘valiant’ Othello about his new mission against the general enemy Ottoman. Iago wonders if Duke considers the Ottomans as ‘general enemy’ even though they have the same complexion as Duke himself. Duke welcomes ‘gentle signior’ Brabantio, who says he is there just to plea for justice, for his daughter has been ‘enchanted’ and ‘beguiled’ by Othello. Iago, sitting aside, says that Duke is about to lose a soldier. Duke gets distressed, yet he asks Othello what he can say about that. Othello, ‘boot licking’ and very eloquently (p. 263) defends himself that he got married with her, not enchanted her, and excusing himself for being rude in his manners for: ‘Since these arms of mine had seven years' pith /Till now some nine moons wasted, they have used Their dearest action in the tested field’. (p. 263, the same lines as those in Shakespeare’s Senate scene in I, iii. 83-5). Iago comments that Othello has to kneel lower when he speaks and that he cannot complain because he is given good food and clothes. Worried Duke declares that there is no proof of witchcraft against Othello, and Iago comments [to Duke?] that those Turkish bastards are closer. Lodovico then asks if by any means he had forced Desdemona's motion, and Othello denies it and asks to call her to testify. He then proceeds on explaining how Brabantio used to invite him in his house and how he used to count them stories of battles, sieges and fortunes. Iago here interrupts Othello's speech and starts his

soliloquy. Though all the other characters are present, they just stand frozen and only he moves freely among them. His speech delivered in Black Banter of Harlem mocks ‘Black ass’, ‘Uncle Sam’, ‘house Nigger’ Othello and reproaches his escape from the cotton fields and the slave ships to look for ‘gravy’, ‘lick polish’ boots, suits and ‘fried chicken’ in the army of ‘Mr. Charlie’, where he neglects the Black Cause and is ordered to step on his ‘kinky-haired’ brothers and fight ‘honky's wars’. He warns Othello then, in a sardonic black-jester tone, that his marriage may bring him death and asks if he intends by it to atone his blackness or to revenge from her whiteness which made the black the symbol of slavery and the white that of freedom (pp. 265-6). Then the tableau relaxes and Othello goes on in his speech: She loved me for the dangers I had passed /And I loved her that she did pity them/ This only is the witchcraft I have used (p. 267, originally said in I. iii. (pp. 167-9) This is another thematic contrast between two black people and their attitudes towards White domination, one representing complete allegiance, and the other cogent refutation. The way the contrast is delivered, i.e. cutting the structure of one dialogue and freezing up its scene till another dialogue is presented, is aimed to call the reader's attention to the differences of both the scenes and the dialogues in order to stimulate in him a better evaluation. Desdemona comes in company of Cassio. Duke asks her to witness and she confesses to love the Moor, her Lord. Pause. All turn towards Brabantio. Iago tells ‘boss-man’ (Duke) he has just won an exonerated general. Another pause as Brabantio fights down his anger and confusion. The pauses are times for reflection for the spectators. Finally, Brabantio asks Duke to resume to the affairs of the state. Duke says to Brabantio: ‘your son-in-law is far more fair than black’ (p. 267, originally said in I. iii. p. 290). All turn to Othello,

except Brabantio. Duke then pompously explains the confidence and honour he placed on Othello by sending him at the command of such ‘a stubborn and boisterous expedition’ (p. 268) to Cyprus, and the benefit he shall suck from it. Othello accepts the mission. Congratulatory beats on Othello, then all characters turn slowly to Brabantio, and Desdemona slowly averts her eyes.

Scene two: sound of storm at sea, the characters gather around Othello, who stands in the centre. They sway from side to side playing the storm, the ship and the characters caught at sea in the storm. A voice from a tape announces the coming of a sail. Suddenly, the characters scatter to all sides. Othello remains in the centre. Duke, Brabantio, Lodovico and Cassio each holds a tense line tied to Othello's body: his wrists, shoulders and waist. Othello stands firm in the centre. His memory of the storm at sea leads him into an epileptic fit. He jabbers words: ‘lie on her’, handkerchief’, ‘confess’, ‘noses, ears and lips’ (p. 269, originally said in IV. i. L. 35-43, in Shakespeare’s *Othello*) and he falls unconsciously.

Here is a description of the fit. The scenes here are organized in a manner that describes the random images and actions which take place in the mind of unconscious Othello, say, some kind of a stream of his ‘sub’ -consciousness. When Othello falls down, Duke, Brabantio, Lodovico and Cassio quickly remove their lines which strengthened his body. Desdemona rushes forwards into his arms. They exchange intimate utterances and kiss. Then Desdemona crosses to Cassio. The following scene is a kind of stitching-sewage of different disordered dialogues between many characters. First, Iago crosses in and asks Othello if Cassio is acquainted with Desdemona and if he is honest. Then Cassio admits [to Iago?] she is ‘a most exquisite lady’ (p. 269) with an ‘inviting moderate eye’. Desdemona in a

new scene asks Othello to call Cassio back within three days (p. 270). Othello is called to the Senate by formal Cassio, then he asks Iago to tell his thought about Cassio's honesty. Desdemona, in another scene, asks Othello when Cassio shall come back and Othello answers he could come when he will. Iago asks Othello to beware of jealousy. Cassio, in a new scene, tells Desdemona he was about to go to her house and she says that she also was about to do the same, and they kiss. Iago asks Cassio if he shall marry Desdemona and Cassio spurns her and answers he is just a customer (p. 270) (originally a dialogue about Bianca). Othello returns to a former dialogue and tells Iago that certain men should be what they seem, and Iago answers that Cassio is honest, Othello then suspects that "there's more in this". Brabantio rails at Othello and calls him ‘fool thief’. Desdemona in Othello's arms tells him she had been talking with a suitor who languishes in his displeasure (p. 271). Othello resumes to the honesty dialogue and asks Iago to tell him what he knows, and Desdemona tells Cassio about ‘a wooing’ affair with him; and Iago curses marriage and wives saying: O, curse of marriage! that we can call this delicate creatures ours/And not their appetites (p. 271, originally said by Othello in III. iii. 272-4) Desdemona answers brazenly what Iago says that wives have tastes like husbands (originally said by Emilia in the last chapter), and she returns towards Cassio. Cassio tells Othello that she (Desdemona, not Bianca, as in the original) ‘haunts him everywhere, and hangs, lolls, weeps, hales and pulls’ him (p. 271). Iago advises Othello to look his wife. Desdemona now as a virtuous wife indulges herself in a romantic speech: ‘if e'er my will did trespass `gainst his love’ (p. 272). Brabantio interferes in her speech and says she becomes foolish and that she was a whore (p. 272). Othello says that he thinks Desdemona to be honest. Immediately,

Brabantio and Iago stalk him. Iago reminds Othello that she did deceive her father, and Brabantio wonders how a ‘maid so tender’ can run ‘from her guardage to the soothy bosom of such a thing a thou: o thou thief’ (p. 272). Desdemona says sexily to Cassio that she has a thing for him, and Cassio asks if it is a common thing (p. 273). Othello asks Iago for proof because with the proof ‘away at once with love or jealousy’ (p. 273). He thinks Desdemona is honest, then breaks free from Brabantio and Iago who were stalking him: I'll see before I doubt when I doubt, I prove /And on the proof there is no more but this: away with love or jealousy (p. 273, in *Othello* in III. iii 194-6). Desdemona calls him fool and reproaches him to praise ‘the worst best’, then she turns to Cassio and asks him to ‘come to bed, my lord?’ (p. 273). Cassio very close kisses her hand and curses fate which put her in the hands of the Moor. Iago asks Othello if he has seen that, and Othello answers that was only ‘Courtesy’ for Cassio is honest (p. 273, originally said by Roderigo to Iago in II. i: 253). Brabantio comments that they meet so near that their breath embrace together.

In another scene, Cassio drinks to the health of the general, then boasting: ‘this is my right hand‘. Brabantio warns ‘Moor’ Othello to look her if he had eyes. Cassio falls before Othello, who declares him no more his officer, tears his insignia and pushes him away. Desdemona asks lieutenant Cassio if he is hurt. He answers affirmatively (originally in III. iii.) and kisses her hand after she promised him help. Othello declares: ‘This hand of yours requires /a sequester from liberty’ (p. 274, originally in late act IV), then laments knowing it and preferring ignorance. Cassio taunting tells him it is the course of the unshakable ‘destiny’, and then respectfully to Desdemona that he is bound to her. Desdemona promises that she will intermingle everything he does with Cassio's suit, and then, bearing down to

Othello, she says the Moor is of free and open nature and will tenderly be led by the nose as asses are (p. 275). Then she says to Cassio: 'I hate the Moor. If thou canst cuckold him / thou dost thyself a pleasure, me a sport' (p. 276, in *Othello* this is said by Iago to Roderigo in I. iii. 368). Cassio whips up a smiling Desdemona into his arms and speeds away (p. 276). Othello comments that he would be better if he had kept ignorant and gives farewell to his tranquil mind and content. Duke and Lodovico chant: 'farewell the plumed troops and the big wars/ That make ambition virtue/ Farewell the neighing steed, and the shrill trump'. Cassio declares that Othello's occupation has gone and tears the insignia from around Othello's neck . Othello grabs 'villain' Iago and asks him to give him ocular proof. Cassio asks Othello if he remembers to have seen in the hands of Desdemona a handkerchief spotted with strawberries, and Othello answers affirmatively. A giant handkerchief flutters down and is then furled by actors during the speech of Duke and Lodovico proclaiming the 'victory over the Turks', thanks to the general and announcing celebrations, dancing and bonfires. Iago adds 'each man to what sport and revels his addiction leads him' (p. 277). The handkerchief is spread out and Desdemona lays on it with Cassio. They play gang-bang. Duke, Lodovico and Iago form a queue. Brabantio supervises their proceeding and counts his money. Othello is horrified and looking on, he says he has a pain in his forehead (p. 277). Desdemona then offers binding Othello's aching head. The others shriek horribly. Desdemona strangles Othello with the handkerchief. Then throws it to Cassio. Duke, Lodovico, Brabantio pick up Othello and tell him they have to 'employ him / Against the general enemy the Ottoman'. Othello breaks in between Desdemona and Cassio and causes Cassio to exit, then he asks Desdemona to lend him her handkerchief. Iago

explains that her honour is an essence that ‘they have it very oft that have it not’. Brabantio says that she may deceive Othello. Duke and Lodovico urges Othello to the military mission and "th' state affair" (p. 279). Iago tells Othello that she ‘lies’, and this latter asks if ‘on her, with her.. Handkerchief...O devil’. Othello falls and Iago catches him. Othello chives him away. Cassio and Duke begin beating tattoo on native drums. Iago says: Arise, black vengeance, from thy hollow cell /Yield up, O love, thy crown and hearted throne /To tyrannous hate (p. 280, in *Othello* it is said by Othello in III. iii. 454-6) Othello promises revenge. The beating of the drum reaches crescendo then subdue. Iago puts himself at ‘wrong'd Othello's service’ (p. 280) The drums now build to crescendo. Othello orders Iago to kill Cassio within three days and Iago accepts. The drums stop. Iago adds that she must die else ‘she'll betray more men’. Meanwhile they are speaking, the other characters who hold the handkerchief raise it up slowly till it keeps Desdemona off from view. There follows a dialogue between Iago and Desdemona, he condemning her of promiscuity (a speech originally delivered by Othello in the scene he murders Desdemona in act V), and she pleading for mercy and disappearing behind the handkerchief. Othello says the verses: Methinks it should be now a huge eclipse/ Of son and moon..

A black out followed by momentary return to the ship tableau and the storm sounds to establish the last scene that has been in Othello's mind. This announces the end of the fit and of the description of Othello's paranoiac flashes and memories.

The sequence of events here are hideous and difficult to pursue due to their disparity with the sequences in the parodied text. This is intended by the parodist, first, to give an effect of verisimilitude to the images of the mind during a fit, and

second, to cope with the exigency of the artistic collage with its random hanging of disparate but related constituents. However, a relaxed reading of the collage permits the detection of an ensemble of well combined chronological events fitting perfectly within the deep structure of the parody. A synopsis of the fit-collage would be: Othello, the black general, loves white Desdemona (p. 269) and marries her against her father's will. However, Desdemona, while saying she loves Othello, shows a special interest for Cassio [they kiss and flirt (p. 271)] and always asks her husband to call him (p. 270). Iago sheds doubts about Cassio's honesty (p. 270 and p. 272), and Brabantio do the same concerning Desdemona (p. 271 and p. 272). Cassio says he is just a customer of Desdemona [to Iago (p. 271)] and that she haunts him everywhere with indecent propositions [to Othello (p. 271)]. Othello still believe Desdemona to be honest (p. 272) and asks Iago for proof (p. 273). Desdemona gives Cassio her handkerchief and Cassio curses fate that gave her to the Moor (p. 273), then later, ironically drinks in the health of the general. Drunk Cassio falls before Othello, who tears his insignia and dismiss him from his services (p. 273). Desdemona comforts Cassio and promises him help, and Cassio kisses her hand (p. 273). Othello, seeing this, threatens that her hand is moist and ‘requires sequester’ (p. 274). Yet, Desdemona just continues her wooing with Cassio. She tells him she will make cuckold and ‘as tender as asses’ Othello restore him (pp. 275-6). Othello gets resigned and wishes he had not known his being wronged. He is mocked by Duke and Lodovico [they give farewell to his glorious days], and Cassio tears his insignia (p. 276). Confused Othello now holds tight of ‘villain’ Iago and still asks him for proof (p. 276). Cassio, mockingly, shows him the fluttering down big handkerchief of Desdemona, and its being furled by the rest of the characters for

Desdemona and Cassio to play gang-bang over it and the others to play the queue, while Duke proclaims the victory over the Turks thanks to the good defense of 'the General' (p. 277). Brabantio is busy counting money and supervising the scene. Ashamed Othello feels pain in his forehead (p. 277), and Desdemona, instead of binding his head, strangles him with the handkerchief then throw it to Cassio, before the shrieks of the others (p. 278). Immediately, Duke and Lodovico and Brabantio pick up indignant Othello and say they want him for another military action against the Turks (p. 278). Othello, breaks out from them and asks Desdemona for her handkerchief; yet, the only communication he receives is that of Iago saying Desdemona has no honour, and that of Duke just insisting in resuming to "th' affair of state" (p. 279). Iago then speaks oh her laying with Cassio (p. 279) and of a black revenge (p. 280) and promises help to 'wronged' Othello, amidst the rising and falling beats of the native drums of Duke and Lodovico, which refer to these latters' supervising of the scene. Finally, Othello relies on Iago's help to kill Cassio within three days. Iago insists Desdemona should die too else she will 'betray more men' (p. 280). The other characters start rising up the handkerchief and hiding Desdemona from view (p. 280). Desdemona then is heard asking for pity and to let her alive, and Iago insulting her as a 'villainous whore' and saying it is too late for pardon (p. 281). Desdemona disappears behind the handkerchief (p. 281) and grieved Othello looks up and says his verse: Methinks it should be now a huge eclipse/ of sun and moon (p. 281).

After a black out, there takes place a gradual return to the scene of the ship where Othello has lost consciousness. Briefly speaking, we are presented to a paranoiac Othello, who imagines a gloating adulterous Desdemona working in

cahoots with the other Whites to destroy him, and wishes fervently to stop his psychological suffering even by imagining a fictitious murder of Desdemona, his tormentor. This subconscious behaviour of Othello connects perfectly with the other parts of the parody. It is a logical consequence of the hard exigencies of the Whites, symbolized by lines tying his body in the ship scene, and the defamation speech about Desdemona made by Iago and Brabantio, in the beginning of the play. Also, it is connected with the end in that Othello will try effectively to kill Desdemona and will get killed by her kin, Lodovico, en retaliation. It is clear then that the fit scene encloses the whole play of Shakespeare through summarizing the major themes in a concise amalgam which can be divided in the following scenes and dialogues:

- a dialogue of love between Desdemona and Othello. They kiss (p. 269), then Desdemona crosses to Cassio. Desdemona as a virtuous wife pleads (amidst Iago's recommendation to Othello to observe her with Cassio) that she will ever love him dearly;
- a discussion about Desdemona's chastity between Othello and Iago, Iago asks if Cassio is acquainted with Desdemona, and Othello answers he often went between them (269), then he asks if Cassio is not honest. Iago answers he can be honest. Othello asks Iago to give the worst of thought the worst of words (270) Iago advises him against jealousy, and Othello tells Desdemona -who pleads for Cassio- to let him come when he would (271). Iago recommends Othello to look his wife with Cassio (272). Othello breaks from Brabantio and Iago who were stalking him and says, ‘I see before I doubt’ (272). Iago wonders if Othello has marked that Desdemona was asking Cassio to come to bed, and Othello answers that was but courtesy (273). Immediately, Brabantio comments, ‘she has deceiv'd

her father and may do thee' (273, in *Othello* it is said by Brabantio in the Senate scene in I. iii. 293). Othello, expressing his bewilderment: What sense had I of her stolen hours of lust.../Farewell to the tranquil mind (276);

- a dialogue between Iago and Cassio about unnamed Bianca : here about Desdemona (Bianca does not figure as a character in the collage). 'A most exquisite lady and a delicate creature' Cassio); a 'parlay to provocation' (Iago); 'an inviting eye' (Cassio); 'an alarum to love' (Iago) (269). Iago asks Cassio if he shall marry her, and Cassio answers he is just a customer p. 271. Cassio says, (to Othello) 'she haunts me in every place'. (271);
- a dialogue between Cassio and Desdemona for reinstating his lieutenancy, They meet and say both were about to visit each other in his lodging (271). Here they appear very intimate to the point she invites him to bed: will you come to bed, my lord (273). Cassio kisses her hand and curses 'the fate that gave her to the Moor' (273, originally a claim by Iago against Cassio). Brabantio comments that they met so near with their lips that their breath embraces together (273, in *Othello* this is a comment made by Iago about Cassio and Desdemona in II. i. 256). Cassio, after his cashiering, enlists Desdemona's help, and she promises to do all she could, on his behalf (274). He kisses her hand, immediately then, Othello takes her hand and indulges in his convicting dialogue. Desdemona says, giving assurance to Cassio, 'The Moor is a free and open nature That think men honest that but seem to be so, And will as tenderly be led by the nose As asses are' (276, said in *Othello* by Iago in I. iii. 397-400) Then, 'I hate the Moor. If thou canst cuckold him / Thou dost thyself a pleasure, me a sport' (276, said by Iago to Roderigo in *Othello*). After this Cassio embraces her and they speed away;

- a contending dialogue between Brabantio, Othello and Iago: Brabantio rushes at Othello: O thou thief, where hast thou stowed my daughter (271). He and Iago stalk Othello who insist on defending verbally Desdemona's honour. Then, Brabantio says: A maid so tender, fair and happy /So opposite to marriage... /To run from her guardage to the soothy bosom of such a thing as thou (272, originally said in I. ii. 66-71) When Othello threatens Desdemona to sequester the liberty of her hand, Iago comments nonchalantly to Brabantio: 'I see this has a little dashed your spirit' (In *Othello* this is said by Iago to Othello in III. iii. 219) to which Brabantio answers: 'in faith I fear it has' (275);
- a cashiering scene : here is double, while drinking, Cassio says, 'This is my right hand [..] You must not think I am drunk'. Then he falls before Othello, who says sharply, 'Cassio I love thee / But never more be officer of mine' (274). Othello tears insignia from Cassio's neck and pushes him away; Afterwards, when Othello expresses his agony and wishes farewell to his tranquil mind, and Duke and Lodovico parody him giving farewell to his 'plumed troops and big wars' (Originally said by Othello in III. iii. 355), Cassio comments that "Othello's occupation's gone" (276, a speech told by Othello himself in *Othello* in III. iii. 363), then tears insignia from around Othello's neck;
- a scene of conviction of Desdemona: Othello takes Desdemona's hand and says, 'this hand is moist'. Desdemona responds, 'It yet had felt no age, nor known no sorrow'. Othello resumes, Hot, hot and moist. This hand of yours requires /A sequester from liberty, fasting and prayer /Much castigating, exercise devout. For there is a young and sweating devil here /That commonly rebels. Tis a good hand. A frank one [pushes it aside] (274, in *Othello*, in III. iv. 35-9);

- and finally, the handkerchief and murder scenes: the murder here is fictive Cassio says to Othello provokingly. “Have you not sometimes see a handkerchief spotted with strawberries in your wife's hand" (277). Othello answers, ‘I gave her such a one, `t was my first gift’. A giant handkerchief flutters down and is then furled by actors during next speech: Duke, ‘It is Othello's pleasure’; Lodovico, ‘Our noble and valiant General’; Duke, ‘That upon certain tiding now arrived’; Lodovico, ‘Importing the perdition of the Turkish fleet’; Duke, ‘Every man put himself into triumph’ (277, originally said by the Herald to announce the celebrations of the Turks defeat and the General's nuptials in II. ii. 1-5). Then Desdemona spreads out upon the handkerchief; Cassio, in a queue with Duke, Lodovico and Iago, plays gang-bang of her. Brabantio counts his money and observes the proceeding. Othello looks on horrified (277). There is a return to an earlier scene when Desdemona sweetly offers to bind Othello's aching head; however, when the others shriek, she strangles him instead, and throws the handkerchief to Cassio (277). Othello, breaking between Desdemona and Cassio and causing Cassio to exit, asks her, ‘Show me thy handkerchief’ (278), and Desdemona answers, ‘I have it not about me’ (278). Othello shouts, ‘On her [..] belie her [..] confession [..] noses [..] ears. O devil’ Then he falls. Duke and Lodovico begin beating tattoo on native drums (279). Iago says inciting Othello, ‘Arise black vengeance, from thy hollow cell Yield up, O love/ Thy crown and hearted throne to tyrannous hate’ (280, originally said by Othello himself in III. iii. 354-6). Othello says,‘O, blood! Shall never look back.. Till that a capable and wide revenge Swallow them up’ (280), then orders Iago to kill Cassio within three days; Iago accepts and recommends killing Desdemona as well ‘else she betrays more men’ (280, in

Othello this is said by Othello V. ii. 6). Throughout the following scene, the actors raise up the handkerchief slowly and hide Desdemona: 'Desdemona', O banish me, my lord, but kill me not'. Iago; 'Down strumpet'; Desdemona, 'Kill me tomorrow, let me live tonight'; Iago, 'Villainous whore [..] It is too late'. Desdemona 'O lord, lord', [she disappears behind the handkerchief] (280, in *Othello* this dialogue is made by Othello and Desdemona in the murder scene in V. ii). Othello says tragically, 'Methinks it should be now a huge eclipse of sun and moon' (281). Then, there returns the storm sound and the momentary ship tableau to establish that the last scene has been in Othello's mind.

Scene three opens with Cassio, as a young English Subaltern, on his knees, lashing himself with remorse and apologizing to Duke for his drunkenness, and Duke, as a colonel speaking in American Deep South accent and dressing down Cassio severely. Then Duke, in a familiar tone, tells Cassio he is glad of him and asks him to ease and if he really cuckolded Othello, which Cassio denies (p. 282). Duke says the marriage of Othello is a shame for the whites (p. 282), because a 'black man' is never 'the equal to a white man' (p. 283) and because 'the pigmentation' is 'the outward face of the inner soul' (p. 284). Duke then declares his belief in the idea of the 'Chain of Being' and its equivalence to that of the 'Chain of Command': the smaller beside the small.. and the grand alongside the almighty, the greatest in heaven (p. 285). Finally, duke makes Cassio renounce his friendship to Othello and adopt anti-Black ideas in return of promoting him governor in Cyprus, for, he says, 'we don't want a bloody coon general trottin' round these islands with a white pussy in tow and subverting the authority of our rule' (p. 286).

Scene four is a kind of reproduction of the second scene of the fourth act of Shakespeare's play. Othello asks Iago conspiringly if Cassio admitted he lied with Desdemona, and Iago tells him that it does not matter whether he lies with her or on her(p. 287). Othello grows ‘sullen and fiery’ and wonders how he should kill him (p. 287). Iago asks him to forget that, but Othello decides that ‘tonight, she shall not live’ (p. 287), and asks Iago for poison. Iago eggs him to strangle her in bed, and promises ‘to kill Cassio by midnight’ (p. 288). In his soliloquy directed to the audience he remarks the preparedness of Othello to let himself toppled over into a jealous murderer and the uselessness of his own planting ‘black seeds’ (p. 288) in Othello's mind. Then he anticipates that Othello would by treated differently by Duke once the Turks are defeated (p. 289). At the sound of a trumpet, Othello re-enters and Iago ‘returns to character’ (p. 289). Iago tells Othello the trumpet announces the arrival of Lodovico from Venice .

Scene five is a sketchy reproduction of the first scene the fourth act of the tragedy. Lodovico greets Othello and gives him a letter from Duke. While Othello is reading it, Desdemona asks Lodovico to mend the breach between Othello and Iago, then she expresses a great joy when Lodovico tells her that Othello is to return to Venice and Cassio to substitute him in Cyprus’ government. Othello grows impatient and strikes her. Then, he commands her out, and under Lodovico' request make her come back and go out repeatedly. She keeps sniffing in a corner. Iago explains to Lodovico that Othello is shocked by being dismissed from his responsibility and replaced by Cassio, after "riskin' his ass for you" (p. 291).

Scene six: Desdemona turns to the audience and describes the advantages of having a husband ‘holy-powerful-handsome-elegant-frightened- submissive- potent-

and black' (p. 292). Then challenges the feminine audience: 'Wouldn't you'd the chance?' During her soliloquy, Iago keeps challenging her speech by his mocking sardonic comments such as: "O ain't we the noblest little ole savages you even clapped your eyes on?...ain't we Natural Rhythm sold in small, medium or jumbo sizes for ole cat who wantsa learn t'riff" (pp. 292-3).

Scene seven: from Shakespeare's act four, scene two. Othello and Desdemona confronts each other. He is tormented by her duplicity and she is bewildered by his unmotivated savagery and cruelty. He asks her to show her eyes to see if she lies (p. 293) then calls her 'public commoner' and 'impudent strumpet' (p. 294). She answers she is Christian, after which he ironically retracts and says he held her for 'that cunning whore of Venice/ That married with Othello' (p. 294).

Scene eight: Desdemona asks Iago for help with Othello, and Iago appeased her saying that everything would be all right. They exit. Brabantio enters and watches Desdemona go. Then he delivers a monologue in Yiddish dialect in which he manifests his being a bigoted Jewish paterfamilias. His idea consisting of 'live and let live' (p. 296), not too much distinct from that of Duke's chain of being, ironically preaches for non coexistence between groups of haves and 'haven't gots', and Whites and Blacks, showing hence the colour and economic bases of his bigotry. He tells Iago that if God wanted people to get together, he would have given them some sign such as 'white face and black arms, or white noses and black toes' (p. 297).

Scene nine: Othello launches into his soliloquy of Shakespeare's act four. He says. 'Yet she must die, else she'll betray more men' (p. 297, in *Othello* in V. ii. 6). Iago is behind making enticing comments. Then Othello says to Iago, in a broad

Black accent: ‘What you want boy?’, to which Iago responds: ‘Only what's mine brother. Your black soul’ (p. 297), then ‘we have been a *fait accompli* for four hundred years, and nothing is going to change that’ (p. 300). Othello exits from his character as the black general and assumes the role of Othello the black actor. Desdemona and Lodovico arrive also as actors and attempt, first coercively then with diplomacy, to throw the actor and ‘stupid black bastard’ Iago out of the stage. They tell him that ‘this is a traditional piece’ (p. 299) not concerned with his (Iago’s) problems, and that he can do nothing to change it. They advocate against his ‘abusive attitude’ towards Othello (p. 300). Iago mocks them and goes explaining to Othello the necessity of killing Desdemona because hence he will revenge himself and many other people for the wrongs of the past. Then he tries to convince him not to commit suicide because they want him ‘weak and guilty’ (p. 300) and because if he does so he will just do the work of whites on himself. Desdemona asks how did ‘black bastard’ Iago get past the stage-door, and threatens ‘to write an equity’ about it (p. 300). Finally, Desdemona and Lodovico retire shamefully before Iago's insistence on his cause. Iago and Othello confront each other for a long time. Then cool Iago exits, leaving Othello in a tense and fierce mood, ‘sited down stage, back to audience’ (p. 301).

Scene ten. Duke, Lodovico and Brabantio try to convince Othello to ignore Iago's ideas and continue his allotted role and the ‘rituals of duty’, because ‘the show must go on’ (p. 304). Othello remains silent. Duke and Lodovico accord to play cricket; they invite Brabantio but not Othello, because they still have not been able to get him an application for membership in the club. They live, and Brabantio tends the hand to Othello, then pats on his shoulder and go. Othello remains still.

Scene eleven. It is a reproduction of Shakespeare's last scene. Othello here is only half concentrated on his role as a general. The following scene is presented trough a permanent interruption of the dialogue by pauses, and of acting through oscillation between roles of actors and characters. Othello stops speaking and keeps staring at the audience, Desdemona from her bed prompts him and throws him cues to continue playing his role of Shakespeare's noble Moor. Then there takes place a fictitious murder of Desdemona by Othello. Iago then felicitates Othello and recommends him not to accept serving the Whites any more. Immediately then, enter Lodovico playing Shakespeare's role and asks where is the ‘rush and most importuned man‘, and Othello adopting the same role, wounds Iago and admits having conspired against Cassio and asks him pardon, saying he was ensnared by ‘demi-devil Iago’ (p. 308). Lodovico declares Othello void of his military position and property. Duke and Cassio grasp Othello as actor, but he tosses them off. Iago no longer hurt, raises and looks at Othello as he delivers his final Shakespearean speech in which he says: ‘I have done the state some service and they know't’ (p. 309). Othello recalls back his good deeds in the army and his failure in love. With the knife in his hand he hesitates once again to kill himself and hence continue playing the traditional role they wants him to play to the end . Yet, actor Lodovico gives signal to Duke and Cassio to ward off Iago, who senses the coming action, then to grab Othello, for him to cut his throat as a smiting action and a punishment. Duke recites Othello's missing Shakespearean verse: ‘And smote him thus’ (p. 310). And Cassio replicates with ‘This did I fear, but thought he had no weapon,/ For he was great of heart’ (p. 310). Afterwards, Lodovico proceeds victoriously in the Shakespearian role threatening Iago as he says: O, Spartan dog [..] Look on the

tragic looking of this bed This is thy work [..] Remains the censure of this villain The time, the place, the torture, O, enforce! (p. 310). The scenes of Othello's slaughter and after are played hastily, even Lodovico's lines. Desdemona rises from her death-bed and joins Duke, Lodovico and Cassio. Slowly, hard and steady-eyed Iago cradles Othello's body in his arms, then drags him out, while the others smile and look at each other (p. 310).

3. From a tragedy to a collage

Marowitz's hate-love relationship with Shakespeare is clearly manifested in the collage in which we can find traces of his thumbed nose ironically wrapped in an implied recognition of Shakespeare's mastery. Even when he criticizes his artistic and moral merits, he endows him with the traditional parodists' veneration to their artistic pioneers who left the norms and values for the descendants to follow or transgress, and whom merits are recognized by the very appropriation of their texts. Marowitz, the satiric parodist, would not recognize to be pragmatically protecting what he is discursively denouncing. In his *The Marowitz Shakespeare* (1968, p. 25) he commits himself 'to establish a head-on confrontation with the intellectual substructure of the classics and alter the intellectual foundations which make them the formidable thing they have become'. For 'only art can change art'. At the artistic level, Marowitz reproaches Shakespeare for the function of his conventional drama, which is directed to teach the spectators about life and about themselves. Marowitz, as a disciple of Brecht, agrees with the didactic potentiality of drama. What he refuses is the manner of teaching and, perhaps, the kind of supposed students. The whipping-boy like technique used by conventional drama to teach its noble audience through making them suffer by the suffering of the characters, and the empathy provoking manner of performance, the elaborate narration, and the action all the time rising towards the climactic moment where the greatest impact on the audience takes place preliminary to the following moral lesson, all these techniques

are interpreted as representatives of Shakespeare's essentially political point of view with regards the relationship of his art with his society. For Marowitz, theatre can play a significant didactic role as far as the public is kept awake and critical. And it is the role of the director of the play to include in the performance the convenient devices that can help the spectator remember that the play is not life but a reflection in it which still necessitates his evaluation. These awakening devices can be a direct utterance on the stage stating that what is at stake is a ham life, indulge the spectator in spontaneous dialogues, free the stage from being the frontier of the action and let actors use the auditorium as a performing place, or direct lights and costumes to parody life and fiction and not confuse the spectator's capacity to distinguish between them. The playwright can also collaborate in banishing the spectators empathy. He can imbed in his narration a certain amount of deliberately shocking elements which will disturb the passive and identifying collaboration of the spectator. Narration, for example, can break its continuity and presents no action that ‘could develop for longer than two minutes’ (Marowitz, 1968, p. 12). Characterization can be blurred, and characters' sustenance made less important than their transmutation ‘as a result of jumps in time and location’ (Marowitz, 1968, p. 12), etc.

At the thematic level, Marowitz thinks that Shakespeare was not sincerely reflecting the real image of his society. He believes his work to be meant to embellish its discursive history for political and economic reasons directly related to the type of patronage theater he was producing. In *Othello*, ‘there are not historically based speculations, but a series of false hypotheses created by the desire to stretch old material into new shapes’ (Marowitz, in Theatre Quarterly 8, 1972, p.

71). The society in *Othello* could not really have been as tolerant as to accept a noble black hero ‘in spite of miscegenation, senatorial bigotry and wars waged against non-Whites’ (ibid., p. 71). Hence, there is "pure perversion" of events and a conservative promotion of certain of his contemporary ruling political and religious doctrines infiltrated mainly through characterization. Iago's evil behaviour and fall, and Desdemona's pious faithfulness and obedience are symbols of the legitimacy of the state’s containment to subversion and a sermon about the ideal feminine behaviour, respectively. Such aesthetic and thematic reservations were what motivated the transformation of the tragedy in the collage.

Parallel to the bulk of criticism to the play is the size of ironic inversion used in the collage. The change attains every instance of the play and the outcome is an amalgam of chaos and disorientation. The collage, condensed in a little more than one hour, ‘written within a period of about two and a half weeks, [..] in order to bring the black-white conflict theme [..], adding material, writing bits here, adding another scene, finding it necessary to put in a speech here, and so the end result was two thirds of the play turned out to be original and one third Shakespeare’ (Theatre Quarterly, 1972, p. 68). Being at once playwright and director, Marowitz enjoys the freedom to put his aesthetic and ideological ideas in practice. At the level of aesthetic changes, it is worthwhile noting that the changing of the category of the hero from a noble to a black race-traitor, whose action is motivated by economic ambition on detriment of his identity, and who is enticed to kill his wife but cowardly do not kill himself (ironically, not noble on Shakespeare's parameters because he represents an uncle Sam in the [American] white society). I say, changes have affected the tragic construction on the play. The protagonist is no more

deserving empathy for he is an anti-hero. There is more emphasis on the race struggle theme and the characters are exaggeratedly marked as race symbols. Duke is representative of the American deep south bigotry, Iago is a black activist of the type of Malcolm X, Brabantio is representing the post holocaust white bigoted Jew. The struggle is made complex and long dating, and the spectator is invited to think in a solution, as no one is proposed, despite the violent slaughter of Othello. Performance also collaborates in this ironic inversion of the play and in the continuous provoking of the spectator's critical response. The characters are deliberately half concentrated in their roles and often keep quiet, needing cues from their colleagues to continue playing their roles. They often utter the speech of other characters. The narration is discontinuous, the action brusque and quickly changing in time and place, the setting is barely described as Venice and Cyprus, though it expands over the last four centuries in the Shakespearean Mediterranean sites and other fictive places. However, what has started as aesthetic criticism ends in a satiric denunciation, following this scheme: the parodist appropriates the old text with the intention to parody its artistic structure. The critique he advances against it is that it is a bad didactic means. This negative evaluation permits him to present his substitute as a rectification to art and a cure to the abused spectator. Finally, the change is imbedded in the ironic inversion of the original work, parodying on stage both this original text and its performance according to the conventions of traditional drama, as the characters are let play and contrast both the roles of Shakespeare presented in the old manner, and the new roles made in the new methods of performance. The role of satire here is crucial. It both enables the parodist to bring to light the aesthetic and moral standpoints of Shakespeare, and to

evaluate them negatively with an eye to present an aesthetic and ideological substitute. It is the vehicle of parody which goes parallel to it. Its arguments runs like this: Western literature, at least since Shakespeare's times, has perpetuated in the mind of the world that it is tolerant with Moors. However, the multiple wars declared against them during the last four centuries as well as the enslaving of the blacks of them, their deportation from their lands, and the continuous containment of their revolts for freedom show the contrary. Classical literature here serves, as does conventional drama, to perpetuate illusion and keep the affected appeased, and the role of the new theatre is to discover these machinations

4. The satirical implications of parody:

Hutcheon (1984, p.78) says ‘Parody invokes a self-conscious critical distancing of the other which can be used as one of the rhetorical mechanisms to signal the reader to seek emanated, if indirect standards whose deviation is to be satirically condemned in the work’. Very often satire and parody collaborate together and function as a piece of critique of the aesthetic and ideological bases of the parodied text. *An Othello* is one example of this type of contact between parody and satire. In it, parody incorporates Shakespeare's text and puts the emphasis on the moral and social functions of its aesthetic values while inverting it, then, employs the distance offered by the inversion freely to ridicule the text's values in view of presenting other values it judges more convenient for society. The contact it establishes with its original is double fold, it is art to art on the one hand, and art to society and morality on the other hand. And the range of its intent is restricted to the ridiculing corrective one, because of satire's presence. At the aesthetic level, *An Othello* is an open criticism to the conventional drama. Shakespeare's artistic method and function are challenged and replaced by new ones. His elaborating of themes, expanding structures, chronological ordering of plots, convincing characterization aimed at making the audience identify with the actors and suffer with their suffering, all this is seen as ‘reiterative, dull, illusion-perpetuating and diminishing’ (Marowitz, 1978, p. 25). The entire Shakespeare discourse is being put within its historical background depriving it from its alleged universality and

permanence. Shakespeare's conventional drama is valued as bound in time and space, directed to a special type of audience who could pay the fares and know beforehand what it would see. The aristocratic orientations of Shakespeare are discovered to be inherent in every component of his conventional drama. His noble heroes are reminders of the social hierarchy according to the natural order in the Chain of Being, his evil characters, who always cherish their triumph in evil then fall defeated by Good's heroes is a strife to legitimize containment of subversion -a familiar phenomenon in Elizabethan and Jacobean societies, his chronologically ordering of plots is an insistence on the order in history itself where everything develops chronologically, joining the past to the present and virtually leading to his contemporary political situation. The morality of this criticism denounces Shakespeare as antisocial, for his writings exclude the interests of the lower classes from its scope of vision; as misogynist, for he believed in the superiority of males and his characters exhibit it; as dogmatic and mystical, for he presents sectional interests as universal laws, especially while treating the theme of social evil, which he deliberately confuses with that of the supernatural motiveless one. All these ideas were taken into account by Marowitz in his ironic inversion of the play. The black problem is brought to light and is made the major moral theme of the play; and Desdemona, the unique woman in the collage is made courageous and boldly liberal; evil is clearly marked as economic and ideological. Duke's evil stems from his belief in white superiority, Iago’s poverty entices him to do mischief, and Lodovico's Killing of Othello is both a revenge for the death of his cousin Desdemona(?) and a containment to subversion. The biggest ironic inversion has attained Shakespeare's vision of his society as tolerant with Moors, a theme updated

to include post-holocaust Jewish bigotry; and Iago's magnifying of Othello's characteristics of otherness to hasten his downfall, are turned into a tough race struggle starting from Shakespeare's invasion of Cyprus by the Turks and continuing in the black uprising in the USA of the twentieth century. Othello has become a race traitor, Iago a black activist, Duke a Deep South affectionate, Brabantio becomes a bigoted post-holocaust Jew. The new race struggle is described as economic and ideological. It is sketched like this: Othello, a paranoiac black general, marries Desdemona, a white liberal woman, without the consent of her father, Brabantio, a Jewish paterfamilias and member of the Senate. Iago, a black activist, pushes Othello to reject his uncle-Sam mode of life and kill Desdemona because of her flirting with Cassio, the English subaltern. Despite the Whites' (Duke, Lodovico and Brabantio) reasoning with him to ignore Iago's black ideas, Othello kills (?) Desdemona and hurts Iago, yet does not kill himself. Duke and Cassio grasp Othello, and Lodovico cuts his throat and promises Iago great torture. By the end, Desdemona rises up and joins the conniving whites, and Iago, no more wounded, drags Othello's corpse away with affection. The struggle remains open as all the belligerent parts are present: victorious whites against defeated and reduced blacks Beside textual ironic inversion, performance also is used satirically to criticize the aesthetic and moral implications of the tragedy. Here theatre itself becomes a means of satire both denouncing and giving vivid actuations of what is being denounced. In the collage, three levels of actuation interplay to mark the deep psychological bases of the conflict in the minds of the characters: - on a subconscious level in the mind of Othello as manifested in his paranoiac fit, here Othello imagines the Whites conspiring against him and Iago killing Desdemona: - on a conscious but

hypocritical level where the characters play their old Shakespeare roles queerly within the new denunciating context: Duke corroborates Othello's bravery just before sending him to fight the Turks, Othello defends his honour immediately after "killing" (?) Desdemona, Cassio praises Othello's greatness of hearth, moment after having grasped him for Lodovico to cut his throat: - and finally, on a realistically nude level where the characters play themselves as actors "unlimited" by Shakespeare's role or stage. They are only half concentrated in their roles and frequently keep quiet needing cues from their colleagues to continue playing. Sometimes, even, they direct the audience and establish a dialogue with the spectators, as when Desdemona defies the women's fantasy to black male sex. Here actors play the new Marowitzian roles, out of their new transparent self, without the sophistications of conventional drama: Duke speaks in deep south accent and obliges Cassio to adopt his racist ideas in change of promotion; Desdemona and Lodovico as actors try to eject the all-the-time actor Iago from stage so as to make an end to his influence on Othello, etc. The spectators also are invited to participate in the action, through sporadically provoking their reflection on what they see. The frequent pauses of the actors and their direct soliloquies challenge the mental passiveness of the public. The bases of Marowitz's value judgments either aesthetic or social, denote a conviction of an ideological and cultural superiority serving as the stimulus of and sponsor for the aesthetic and ideological changes he wants to instill in his decoders. Marowitz preaches after Artaud's of narrative destruction, which advocates abandoning the ordered chronological narrative technique and replace it by a discontinuous action, plot setting and characterization. His technique in performance is mainly Brechtian aiming at making the stage a school where

actors play their roles unexaggeratedly, either on stage or in the auditorium, deliberately separating theatre from life in order to keep the spectator not confused and his receptive capacity critical to what is presented to him. More important are Marowitz's moral backgrounds. The general traits and the polemic declarations of Marowitz cited before, puts the author within a recent radical movement formed mainly by socialists and feminists, opposing the high-low classification of culture, and advocating the integration of popular forms of art in the cultural mainstream. This ‘movement registers its commitment to the transformation of the social order that exploits people on the grounds of race, gender, sexuality and class’ (Graham Holdernes, 1988, p. x). This movement insists that culture ‘does not transcend the material forces and the relations of productions’ and that ‘it is the task of oppositional critics to re-read culture, so as to amplify and strategically position the marginalized voices of the ruled, exploited, oppressed and excluded’ (Dollimore and Sinfield, 1985, p. 14). The literary bequest is being studied as model of high culture. It is read politically against socialist and feminist criticism and is found to be highly conservative, misogynous, hagiographic, discriminating, affecting not only its contemporary audiences, but everywhere his performances took place, and especially in actual times. The marks of the presence of such a type of criticism are easily detectable in the collage: feminist description of Desdemona's character and in Othello's slaughter by Lodovico for his murderous "jealousy"; also the denunciation of "White" racism, all this can be clues indicating the ideological background of the author, yet his real intention, necessary for a full interpretation of the parody, is made too blurred by the new techniques of narration and performance, and by the amplification of the struggle theme -the unique theme in the play- to

include the Hebrew race, and essentially its whole action through the same technique of action-blurring (Desdemona is killed but resurrects, Iago is wounded but gets unwounded). This last point refers to another contact between the parody and society, i. e. that of the Arab-Israeli conflict as depicted by satirist Marowitz, who denounces it mingling it with the black-white race-struggle theme.

6. Conclusion

One conclusion we can extract after the analysis of these parodies is that parody in general has a very subtle ideological status with regards its parodied text: both authority and transgression. It is a subversion legalized though unofficial. That is to say, it grants itself a special license to transgress the limits of convention in old texts, tacitly admitting them as superior artistic reference, and at the same time threatening and mocking their legitimacy. It adheres itself to the very norms it mocks, in that its transgression must be authorized by the same parodied text.This is because the parodist is obliged to remains within the limits of recognizibility of the old text. Consequently, continuity is guaranteed.

Also, the effort of the parodist has to be judged worthwhile and his treatment proper by his public. His desire of fusion with the parodied text is a hidden identification with it as a model, and a will to be its partner or its substitute, or at least its rival. The parodied text is generally selected among most famous works because they provoke admiration in the parodist, push him to competition, and triger his desire to shorten their glory, investing some of them on him.

Another conclusion is that parody historizes art by placing it in its time. Hence putting itself deliberately at the borderline between past art and present life and assumes the role of aesthetic revolutionizer and history changer. Its mimesis is a serious dialogue with the past and an anxiety about the problems of the present. Its

essence has been usually influenced by the moral and political circumstances of the period. It is the updater and custodian of art.

In order to cope with its duty towards art and life, parody has incessantly displaced the objectives of its writing in a way to adapt it to the ideological and aesthetic interests of the actual public. In the age of Shakespeare its objective was to enrich the new English culture by model-works of Italian Renaissance artists. Shakespeare adapts his tragedy about Othello from an older Cinthio's tale. He used parody both as a genre with proper structural and pragmatic identity, and as a technique of citation: Othello says he confuses Desdemona with that Desdemona of Venice. The use of tragedy helps Shakespeare emphasize human weakness before the forces of evil and disorder. His general intention was to purge his public from disobedience to their superiors, warns against false appearances, and especially instill in them the necessity to maintain the public order, a theme highly valued in the Elizabethan age.

In the second half of the nineteenth century, parody assimilated such practices as satire and burlesque. It used humor and ridicule to denounce what it saw as social and artistic flaws. In the burlesque of *Othello*, parodist Dowling's objective is to criticize the rivalry and oppression of the privileged official theatre to the marginal illegitimate one. The comic transposition of the serious and canonical work of Shakespeare was a denouncement, which through ridiculing the action and the actors of the august playwright, celebrates a popular carnivalesque feast with its humble ‘illegal’ public. Besides it taught realism by fixing the eyes of its public on vulgar objects and trivial actions proper to their way of life. The extraordinary situation of the tragedy, its super-human characters, its accelerated feeling, its

paradoxical morality, its absence of verisimilitude, its purely ornamental conventions, all this is denuded in a view to bring the play closer to life. This kind of parody questioned the imitation of the aesthetic hierarchies of the classics and valorized best the burlesque as a means to extract the beautiful.

By the times of Orson Welles, parody was no more interested in such romantic values as inspiration and genius. There took place a more artisan conception of literature where imitating and rewriting ancient works were being considered necessary for new creation. The second degree literature was intended as a self-reflexive instrument, deliberately treating already existing literary material, and entirely committed first to the I of the artist and then to the vivid reality. The cinema came to pursue the role of the hackneyed theatre as the great denuder of literature. Its visual and auditive effects, and its sophisticated techniques and illumination proved to be fitting for expressing even the most subtle artistic ideas. By parodying Shakespeare's *Othello*, Welles proved the mastery of the cinema in transposing complex artistic works and even the ability of the cinema to create its own language for denuding and renewing the old text. As examples of his denuding are his questioning of the tragedy's conventions of causality and lineal composition: he inverted the chronological order of the story and anticipates the final action through starting the film by the last scene of Othello's funeral and Iago's punishment, and narrating the story as a flash back extracted from Iago's memories.

By the times of Marowitz, parody had gained a status equivalent to a vision of the world, with proper cultural and ideological implications. Literary theory demonstrated that each period and each school is characterized by a proper system of processes. Some of these become first obligatory for certain genres and periods,

and then canonical, dictating, for the sake of commodity, the choice of themes, the system of exposition and vocabulary. By the time, these techniques become stereotypes and inhibit the true creation. Parody is called to free the hackneyed forms, revitalize art and fight its mechanization. It was hence institutionalized as the necessary dependant of all types of discourses with which it established a dialogic intercourse. By now, parody was not only a technique of literary renewal, nor a motor of literary evolution, but as well a generator of social and political ideas. It became a reflexive archeology of texts which analyzed the conditions of composition and reception of these texts. In *An Othello*, the operations and objects of parody were clearly modernist. Marowitz first inverted the text of Shakespeare and hold the ironic distance necessary for the imminent criticism. Then he transtextualizes the tragedy giving it an actual context and a vivid situation (multi-racial marriage in a post-holocaust society). He resumes to satire to crystallize his moral and aesthetic vision, in a denouncing mood to what he sees as incongruities of Shakespeare's work and society (the tragedy empathy and the society's tolerance with outsiders). By doing such an external criticism, the collage invites the reader and spectator to do the same and invert the criticism on himself, hence activate his self-reflexivity.

Here follows a conclusive scheme contrasting the four parodies with their first origin, Cinthio's Tale (note: for short, Oth= Othello, Desd= Desdemona, Rod= Roderigo, Bra= Brabantio, Cas= Cassio, Lod= Lodovico, Shak= Shakespeare):

Cinthio (1566)	**Shakespeare (1604)**	**Dowling (1834)**	**Welles (1952)**	**Marowitz (1972)**
Giraldi Cinthio's realistic tale: the seventh story in the third decade of the 'Hecatommithy' published in Venice. Cinthio says that his tale is based on a true story of a member of the Moro family who was the commander of the Venetian troops and who married a Venetian gentlewoman.	Shakespeare makes of Cinthio's Tale a tragedy on Aristotelian parameters: the falling of the noble hero, due to an inherent flaw, makes the spectators suffer with him, and teach them about life.	Dowling's play is a burlesque of Shakespeare's tragedy. He undermines Shakespeare's canon and defends popular culture and 'illegitimate' theatre.	Welles's melodramatic film is a worthy attempt to translate Shakespeare's poetic language into beautiful artistic images of the camera.	This play is of a collage type. Marowitz satirizes Shakespeare's empathy-technique and presents his dramatic and psychological remedies to heal the text and art of the canon. Besides, Marowitz adds a new element to the old race theme: Jewish bigotry in the character of Brabantio.
The Characters have no names except Disdemona: They are Capitano Moro (the commander), Capo di squadra (officer), Alfiero (the Ensign) and his wife.	The characters are Othello (the Moor), Brabantio (Desdemona's father), Cassio (Othello's officer), Iago (the Ensign), Roderigo (a rejected pretender of Desdemona), Duke of Venice, Senators, clown, Montano, Lodovico, Gratiano, Desdemona, Emilia (the wife of the Ensign) and Bianca (Cassio's mistress)	The characters are comic, wear clowny and extravagant clothes, and play their roles dancing, jumping and singing all the time. In number, the characters are the same as the principals in Shakespeare, except from Emilia and Bianca.	The characters are Othello (Orson Welles), Desdemona (Sousane Cloutier), Iago (Michael MacLiammóir), Brabantio (Hilton Edwards), Cassio (Michael Lawrence), Roderigo (Robert Coote), Emilia (Fay Campton), Bianca (Doris Dowling), and a Senator (Joseph Cotten). The film opens with the last scene of the funeral ceremony of Othello, Desdemona and Emilia, and the torture of Iago.	The characters are Othello: a black general and traitor of his race, Desdemona: a Jewish white debby woman, Iago: a black sergeant and a Harlem activist in the model of Malcolm X, Cassio: an English subaltern, Brabantio: a senator and a Jewish bigoted paterfamilias, Duke: represents the highest North American military authority: he is racist and speaks a Deep South accent, and Lodovico: a higher authority and Des'cousin.

The Moor is a distinguished soldier highly valued by the Signory of Venice. He is handsome and valiant.	Act I Scene i, Venice at night. Iago and Roderigo are secretly observing the wedding ceremony of Othello and Desdemona.	Scene I: Iago and Roderigo are secretly watching Othello and Desdemona's wedding ceremony.	After the passing of the film's credits, Welles's off voice narrates the story of a Moor called Othello who falls in love and marry Desdemona, in spite of her father's will.	An opening tableau: great black hands encircle blond Desdemona, she yields amidst turmoil. Here the wooing is started by Othello with his encircling her.
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Desdemona falls in love with the Moor for his high qualities and they marry despite the will of the members of her family who want her to marry another man. The Moor and his wife live in Venice in peace and harmony.	Iago and Rod. are speaking about an unnamed Moorish general and his unskilled lieutenant. Iago is confident and resorts to oaths. He swears vengeance from Othello for not promoting him lieutenant and giving the post instead to Cassio. Shakespeare created Roderigo in order to display the hidden ideas of Iago, for they are friends and they speak out their secrets to the spectator. We note that this opening of the tragedy aims to secure a tauter plot, a more rounded pre - sentation of charac - ters, and an introdu- tion to the most im- portant themes of the play: race, reputa- tion, love and ho- nesty. Iago here does not hate Desdemona for a lost passion, as in Cinthio's tale, but hates Othello for a lost promotion. In addition, mere hints of Cinthio are developed here in speeches and scenes full of dramatic vivacity: the idea that Desdemona's family wished her to marry another man is developed to include Desdemona's noble birth, her elopement and the racial prejudice of Bra.	Roderigo is complaining that Iago does not help him win Desdemona in spite of paying him generously, and Iago advises him to be patient and tells him he too will avenge from the Moor for a lost promotion and that his stout friends will help him kick the Moor. They go and awake Brabantio 'from his first nap' and tell him the notice of his daughter's wedding. Iago, singing an air, justifies his escape from the site: he does not want that Brabantio recognizes him and asks him to testify against Othello. Angered Brabantio swears to capture rascal Othello and "fleece his back", and singing, he asks his men to bring him his daughter whether maiden or widow. Roderigo advises him to bribe the policemen if he wants to hasten Othello’s capture.	The narrator speaks about the machina- tions of a villain Ensign to destroy this matrimony. Meanwhile, Brabantio is striving to arrest and punish Othello, and Duke wants him in a military action to defend Cyprus from an imminent Turkish attack. This narration is simultaneously accompanied by fused scenes of Desdemona escaping from her house by night, the secret wedding in San Marcus cathedral, the romantic passage of the couple in a gondola along the Gran Canal, the supervising of Iago and Rod. to the eloped couple during all the ceremony, the rush crossing of the messengers towards Duke palace disturbing the doves and warning against the Turkish invasion. Iago tells Roderigo he hates Othello for a lost promotion, and promises to avenge from him. He assures Roderigo that he will help him win Desdemona, in change of money, and then recom- mends him to warn her father about her secret marriage	The turmoil connotes the discontent of her people concerning this mixed sexual intercourse.

Cinthio	Shakespeare	Dowling	Welles	Marowitz
	Act I, Scene ii, Othello is being simultaneously found by Duke's messenger: Cassio and by Brabantio's men.	Scene II: a street in Venice. Iago advises Othello to run away and avoid meeting angry Bra. Othello, speaking a Negro dialect, Declines Iago's advise to escape. Cas. comes to request Othello to the 'bower' (the Signory house), at the same time that Brabantio finds him and intents to imprison him.	Great movements in Brabantio's house: he and his men with torches come downstairs and take boats. They come to Othello's house and attempt to arrest him.	Scene 1. Cassio calls Othello to the Senate.
	Iago now is acting as the noble soldier who is sincerely advising Othello to evade Brabantio's wrath and is even ready to defend him against his capturers.			Scene 2. Brabantio attacks Othello and charges him with theft and witchcraft; however, he cannot arrest him because of the Senate's summon.
	Othello literally towers above arresters. He politely and bravely declines Brabantio's hostility and accusation of witchcraft.	Othello gives the two policemen accompanying Brabantio his purse and they let him free. Brabantio decides to go too to the Signory and plead there for justice. In a duet, Othello advises his father-in-law not to feel sorrow, and Bra says he will die before tomorrow.	While Othello rebuffs Bra's attack gently, the figure of Desdemona is seen behind the arabesque window fence. At the same time, Cassio brings Othello the Senates' summon, and Brabantio is obliged to delay his arrest to Othello in deference to the Senates' call.	

The Signory made changes (unspecified) in the composition of the Cyprus Garrison and the Moor is ordered to take command of the isle.	I. iii. Shakes. Introduces the Turkish invasion to Cyprus, which adds new elements to the race theme and focuses the heroic role of Oth. as the Venice defender.	Sc. III. in the council chamber. Duke, smocking a pipe and drinking Porter welcomed Othello, and then charges him with 'a work of slaughter against the naughty Turks'.	In the Senate, Bra Charges Oth with witchcraft. Oth's otherness is focused by his turban, wide tunic, brown colour, and the close up shots holding his head and shoulders.	Scene 3. In the Senate: Duke and Lodovico are discussing a Turkish attack to Cyprus, and Cassio brings news about the Turkish fleet.
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	Duke accepts Oth´s marriage against the will of Brab., but we feel were it not for the Turkish threat, the resolution of Oth - Brab's dispute would be otherwise.	Brabantio asks Duke to punish Othello by sending him to the tread- mill because he is a wizard who had dissolved Desdemona into air.	Oth's close up shots alternate with reaction shots showing the senators' attitude and stressing Oth's otherness., during his speech	Scene 4. Duke employs Oth. in an action against the Turks. Bra. brings his charge against Othello. Duke is distressed.
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	Oth's noble nature is displayed in his speech and contrarily to the first description of him given by Iago.	Othello singing an air says 'he caught her' by fair means. Desdemona says she loves her 'black- a-moor' husband.	Othello's eloquently convinces Duke and the senators of his legal behaviour and love-based marriage.	Othello defends himself as a lover and husband: his stories triggered her love to him.
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Disdemona pleads the Moor to accompany him in his mission and he allows her to, despite knowing the danger they may encounter.	Des refuses Duke's proposal to remain with her father during Oth's absence, and pleads to accompany him to Cyprus. Oth endorses her and promises she will not distract him from his duty.	Duke accepts the marriage and asks Othello to 'toddle off' to Cyprus that very night. Othello complains how to, since he has just got married. And duke answers him that he does not care.	Desd comes and says she loves the Moor, and pleads to accompany him to Cyprus. Duke accepts and asks Othello to leave at once to Cyprus.	Iago's soliloquy takes place during Oth`s self-defense and while the other characters keep frozen. Black Iago explains the advantages and inconve - niences of being an uncle Sam.
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They embark with all the troops and have a calm passage to Cyprus.	Duke lets Des to go with Oth and orders Oth to leave at once to Cyprus. Oth Asks 'honest' Iago to arrange Des's voyage to Cyprus.	Desdemona is let accompany Oth to Cyprus and Iago is charged with the preparations of her voyage.	Othello asks Iago to organize Desd's voyage to Cyprus, then he retires with her to make love, before he leaves to Cyprus.	Desdemona is called and she defends her love to the Moor.
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	The characters here are complex and are introduced with a double vision: Oth is noble for the Senates and knave for Iago, Des is a bashful for her father and is as bold as to start a love relationship and defend it, and Iago is the honest soldier for all the characters and is a villain for the audience.	Once apart, Iago tells Roderigo he hates the Moor for a lost promotion and swears 'to tickle his dirty back' for having him cuckolded, then asks Roderigo to give him money in change of his services to make him win Desdemona.	There follows a shot of the two metal sculptured Moors beating the big hour-bell above San Marcus clock-tower. This is symbolic of Othello's doomed destiny.	

In Cyprus as in Venice, Disdemona's best friend is the Ensign's wife, and the Ensign is high in the Moor's favor.	Act II, Scene i. Shakespeare here adopts Cinthio's two geographical loca - tions: the peaceful and wealthy Venice and Cyprus the site of isolation of the characters and of their tragedy.	Scene IV. In Cyprus.	Cyprus, a violent storm, a fort elevated on a high cliff, overseeing a rocky sea and a soldiery tented shore. The soldiers are busy defending the garrison.	Othello and Desdemona set out for Cyprus. Scene 5. In Cyprus. Sound of the storm at sea.
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	There comes news of the providential destruction of the Turkish fleet. When Desd's ship arrives, Cassio receives her warmly leading her by the arm. Iago from this simple act decides to accuse them of adultery.	Desdemona's ship arrives at the port. Cassio greets her, then takes her by the hand and slaps her on the shoulder. Iago sees this and decides to accuse them of adultery.	The arrival of Desdemona's ship is announced by the sound of a trumpet, and Cassio's hurries to salute her. She asks for Othello and is said that he is still at the sea battle.	
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However, the Ensign conceals his great villainy behind an appearance of noble soldier and fine presence. He desires Disdemona but cannot woo her openly from fear of the Moor. Disdemona gives no encouragement to his advances.	Victorious Othello's arrives to the port. He displays his skill as warrior and commander in a majestic welcoming to everybody in liberated Cyprus. He also shows his great love to Desdemona when he calls her 'my fair warrior'. Up to now, Othello takes great care not to mingle his public life with his private one. He does not kiss Desd in public.	Othello's return from the see battle is announced by his recognized sneezing (instead of by the trumpets' sound as in Shakespeare). Desdemona happily embraces him.	The safe return of Othello is announced by trumpet sounds and cannon firings. A voice announces the end of the war and the destruction of the Turkish fleet. Othello is happy to meet Desdemona: calls her 'my fair warrior'.	
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The ensign convinces himself that Disdemona is in love with the Moor's officer and good friend. Finally disappointed, his love to Disdemona changes to hatred. Therefore, he decides to accuse her of adultery with the officer.	Cyprus proves to be a good setting for Iago's wicked plans. He will soon demolish Othello's public and private lives. He first convinces Rod. that Cassio is in love with Desd. Then in his soliloquy claims he too loves Desdemona and wants to cuckold Othello in revenge for his sleeping with his wife, Emilia.	Iago promises to stop Oth. and Desd's music. He tells Roderigo that Cassio is another competitor to him for Desd, for he and Desd. are in love. So they have to prepare a plan of revenge that same night during Cassio's guardship: Roderigo is to harass and indulge him in a fight, and Iago will end the work and provoke a mutiny.		Othello is tied up with lines drawn by Duke, Lodovico, Cassio and Iago. Brabantio is counting his money and supervising their action.

Cinthio	Shakespeare	Dowling	Welles	Marowitz
The officer, while on guard-duty, wounds another soldier and is consequently dismissed from his office by the Moor.	Act II, Scene ii. The herald announces the celebrations of the general's nuptials and the victory over the Turks: another evidence of the association between Othello's public and private lives. Othello makes Cassio responsible for the security of the celebrations. Yet Iago deemed it a good occasion to make havoc of the feasts and hence avenge from Othello and Cassio. He indulges Cassio into drunkenness and a duel with a gentleman, causing a mutiny in the isle.	Scene V. In a public house. Iago, Cassio and others are smoking and drinking. Iago is singing about the good qua - lities of 'Mother's Milk' (Whisky) and boasts that he can drink more than the others and still keep sober. Cassio snat - ches the can of wine from him and drinks first, because, he says, he is of higher rank. Rod. Calls Cassio drunkard and Cassio puts off his coat and beats him. Apart, Iago recommends Roderigo to fight with Cassio, then he hurries to inform Othello.	The herald announces the celebrations of the war victory and the general's nuptial. Oth asks Cassio to keep the guard this night, then he and Desd leave. Iago starts his malefic deeds telling Rod that Cas is another competitor to him for Desd, and then he convinces him to plot against Cas harassing him during his night watch . Afterwards, he manages to make Cas drink and fight against Rod and another gentleman.	
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		Oth comes in his night cap. He strikes Cas with his hand and Rod with his stick, for having frightened 'Desdemony'.	Othello and Desdemona are alarmed by the big tumult, and he exits hurriedly to see what is happening.	
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	Iago testifies that Cassio was drunk and started the fight. Othello, consequently, cashiers Cassio.	Oth threatens to 'pepper Iago's sconce' if he does not tell him who started the fight. Cas complains about a blow in his ribs, and Rod his bleeding nose. Iago says Rod starts the fight but Cas was drunk. Oth dismisses Cas, and says, but for their friendship, he will not subject him to a 'court martial'. Iago pleads in favor of Cas and asks Oth not to dismiss him but to put a fine on him. Then, he promises Cas to mend his reputation.	Iago testifies that Cassio is guilty, and Othello dismisses this latter from military services.	

Cinthio	Shakespeare	Dowling	Welles	Marowitz
	Act III, Scene I Iago maliciously recommends Cassio to plead Desdemona for help and restore his place, which is in effect Iago's plot to accuse both: she and Cas, of adultery.		Iago recommends Cassio to plead for Desdemona's mediation to restore his reputation.	
			Iago explains to Roderigo his next plot: Desdemona's defense to Cassio's reputation can be easily interpreted by Othello, if influenced, as caused by her secret love to him.	
	Cassio asks Iago to make his wife and Desdemona's attendant, Emilia, arrange him a meeting with Desd to asks her mend the breach in his relationship with Othello. Act III, Scene ii Othello's sense of public duty is emphasized for the last time before its final vanishing. He powerfully gives orders to Iago to write to the senate explaining the defensive measures he has taken to protect Cyprus.			

Cinthio	Shakespeare	Dowling	Welles	Marowitz
	Act III, Scene iii Desdemona in her castle promising Cassio help.	Scene Vi. In the castle. Desdemona promises Cassio to help him recuperate his post, through teasing the Moor when he is in good humor.	Desdemona is promising Cassio to help him recuperate his reputation, Othello and Iago enter.	
	Othello and Iago enter and Cassio immediately leaves, just to provoke Iago's suspicious commentary about his rapid 'sneaking away'.	Cassio gets out as soon as Othello and Iago enter. Iago comments that he does not like that, and Othello suspiciously asks him whether he thinks that Cassio does 'lub' (love) "Desdemona, which Iago reluctantly denies.	Cassio exits hurriedly, to the suspicion of Iago and Othello.	
Disdemona begs the Moor to reinstate the officer.	Now, Othello's concern is to make out who was speaking with Desd and why he left once he saw him coming. However, innocent Desdemona immediately starts her plea for restoring Cassio.	Later on, Desdemona, patting Othello's chin and blessing his pretty face, asks him to give Cassio back his lieutenancy. Othello singing an air says he does not like that 'that young fellow lub him wife' (loves his wife). Desdemona asks him not to 'look so black' and give back the follow his post, and adds that she pleads for him for Othello's own interest.	Desdemona immediately asks Othello to pardon Cassio, and he promises her to do so soon.	
The Ensign tells the Moor that Desd is importunate because she has become disgusted with his looks, and is attracted by the officer.	Iago advises Oth to observe Cassio and to beware cuckoldry and bad reputation, arguing that Desd had deceived her father before, and that she is bored by his complexion.	Iago advises Othello against jealousy.	When Des leaves, Iago recommends Oth to observe her with Cas, because she might be bored by his old age and black colour and is looking for a substitute.	

Cinthio	Shakespeare	Dowling	Welles	Marowitz
The Moor becomes deeply troubled by the Ensign's comments. His anger frightens Disdemona and she persists no more on pleading for the Cassio's cause.	Othello's sense of being abused is reflected in his cursing of marriage and destiny, and his language full of incomplete sentences and animal imagery imitating Iago's. However, when he sees Desdemona, he dispels his doubts and remembers that she chose him despite his age and colour.	Othello complains that he is so confused. He does not know 'wedder him tread the moon or here upon the ground'. Later on, he tells Desdemona that he has a headache	Desdemona dearly starts binding Othello's aching head, but he throws away her napkin, claiming it is too short. Later on, Emilia finds the handkerchief and gives it to Iago.	
	Othello's emotional conflict is so vivid that he reacts violently throwing away the handkerchief with which Desd wanted to bind his aching head.	Oth throws away the towel she attempts to bind his head with: he prefers drinking wine to binding his head or having medicine.	Oth throws away the handkerchief with which Desd wanted to tie his aching head.	
	Emilia finds the handkerchief and gives it innocently to Iago, who asks her repeatedly to steal it from Desd.	Emilia finds the towel and gives it to Iago.	Emilia finds the handkerchief and gives it to Iago.	
The Moor asks the Ensign to give him ocular proof about his wife's infidelity.	Othello displays much violence and senility when he seizes Iago by the throat and asks him to prove Desdemona's guilt.	Othello, eating a fowl bone and singing, seizes Iago by the throat and asks him ocular proof about Desdemona's guilt.	Othello angrily seizes Iago by the throat and threatens to throw him down the cliff. He wants him to prove Desdemona's guilt by ocular proof.	
While Disd is playing with the small daughter of the Ensign during a visit to his wife, the Ensign steals her embroided handkerchief, which was her husband wedding gift.	Iago tells him that he heard sleeping Cassio cursing fate which gave Desdemona to the Moor, and that he once saw him wiping his face with Desdemona's handkerchief.	Iago begs Othello not to squeeze his throat and tells him that he heard sleeping Cassio cursing fate which gave Desdemona to the Moor, and that he once saw him wiping his beard with Othello's towel.	Iago tells Othello he heard sleeping Cassio cursing fate which gave Desdemona to the Moor, and that he once saw him wiping his face with Desdemona's handkerchief	

Cinthio	**Shakespeare**	**Dowling**	**Welles**	**Marowitz**
The Moor asks Desdemona about the handkerchief.	III, iv. Othello asks Desdemona about her handkerchief.	Scene VII. Othello asks Desdemona about the towel. (the handkerchief)	Othello asks Desdemona about the handkerchief.	
Desdemona ignores Othello's question and keeps pleading for Cassio.	Desdemona ignores his question and continues pleading for Cassio.	Desdemona says that the towel is not lost and asks him once more to restore Cassio.		
Othello becomes deeply angered.	Othello becomes too angry and asks Des demona to go away.		Othello becomes very nervous at Desdemona's ignoring his request about the handkerchief and her insistence on Cassio's cause.	
Desdemona asks advice from the Ensign's wife. She is worried about The Moor's anger for the loss of the handkerchief.	Desdemona asks Emilia about the handkerchief.	Desdemona asks Emilia if she knows something about Othello's lost towel, explaining that the other towel is in the wash and that she has no cash to by a new one.	Desdemona asks Emilia if she knows the whereabouts of her handkerchief.	
Though the Ensign's wife knows everything about her husband's plot, she only recommends Desdemona to show the Moor much love.	Emilia says she knows nothing about the handkerchief. Just like the other characters, Shakespeare gives Emilia a round character and a double description: she is right to her mistress, yet does rob her handkerchief which is Iago's proof of Des' guilt	Emilia says she knows nothing about the handkerchief.	Emilia says she knows nothing about the handkerchief.	

Cinthio	Shakespeare	Dowling	Welles	Marowitz
The Ensign drops the handkerchief in the officer's bedroom.	Iago puts the handkerchief in Cassio's bed - chamber.		Iago throws the handkerchief in Cassio's house.	
The officer finds it and recognizes that it is Disdemona's.	The following day, Cassio finds it and does not recognize it. Bianca offers to copy his embroidery.		Bianca finds it and decides to copy its pattern.	
The officer decides to return the handkerchief to Disdemona. But meeting the Moor at home and not risking his displeasure, he runs away.	Shakespeare adopts Cinthio's handkerchief plot, and makes it both central to the trage - dy's structure and symptomatic of Oth's alienation and magic origin: Oth believes the hand - kerchief can decide the destiny of his marriage. We are hence alert that his forthcoming action is doomed by fate. Gradually, Oth Be- comes hostile to his wife, and his eloquent and musical language is changing to reflect his degene- rated mood.		Bianca secretly follows Cassio and Iago, who were bound to meet Desdemona, as Iago had arranged, to plead her restore Cassio.	
The Moor sees the officer escaping and recognizes his looks. He asks the Ensign to investigate about the officer and Disdemona's relationship.	Desdemona insists on reinstating Cassio, and when she finally realizes that she is losing her husband and provoking his anger, she ironically attributes the cause to some matters of state and politics which are troubling his mind.		While Desdemona and Cassio were speaking, Othello and Iago enter and see them. Iago's comments that he does not like this, which rises Othello's suspicion.	

Cinthio	Shakespeare	Dowling	Welles	Marowitz
	IV, i. By now, Iago has skillfully spun the web for the tragedy, and very soon his predestined victims will be trapped. Now he boldly speaks to Othello about Desdemona's "kiss in private" and "be naked with her friend". He proceeds with his discourse full of double-significant words such as 'lie', 'honour' by which he manages to trouble Othello's confidence in his love, identity and reputation.		Iago has grown bolder in his accusation to Desdemona. Now he speaks to Othello about her sleeping naked with her friend. He uses carefully chosen words as 'honour' and 'lie' to make his rhetorics sound and convincing.	
	Othello cannot resist Iago’s commentaries. He falls unconscious. Shakespeare's introduction of the fit, which has no parallel in Cinthio's tale, is another proof of his care to enhance his characters with psychological complexity and verisimilitude; besides, it stresses the sharp suffering of his protagonist and the great villainy of his antagonist.		Othello cannot resist Iago’s attack on Desdemona. He falls in a fit and imagines the sounds of the sea-birds to be laughter of mocking people.	Othello, while in the ship tied by the other characters, falls in a fit. During the fit, Othello imagines Desdemona playing hang bang with Cassio on his giant handkerchief, the other Whites conspiring against him and Iago killing his wife. He shouts: 'handkerchief.. confession..' The fit constitutes the whole collage, and a full description is given in the outline.

Cinthio	Shakespeare	Dowling	Welles	Marowitz
The Ensign arranges a private meeting with the officer which the Moor can see but not hear. The Ensign acts as if being very amazed at what he is told.	When Othello comes to, Iago manages to keep him watchful about his meeting with Cassio. Cassio speaks about his being haunted by a wooing woman. Bianca comes in with the handkerchief.		Iago makes Othello overhear his conversation with Cassio in which this latter is encouraged to speak about his large experience with women. Bianca comes in with the handkerchief.	Scene 6. Duke obliges Cassio to adopt racist ideas against Blacks and promises him Othello's post as Cyprus governor.
The Ensign tells the Moor the officer confessed he sleeps with Disdemona, and that he once saw him wiping his beard by her handkerchief.	Iago tells Othello that Cassio's wooing woman is Desdemona, who gave him the handkerchief, and he gave it to his whore Bianca.		Iago tells Othello that the handkerchief is Desdemona's, and she gave it to Cas for she sleeps with him, and Cas gave it to his whore.	Othello and Iago argue about Desdemona's chastity. Iago says Cassio confessed him he had Desdemona. .
The Moor asks his wife about the handkerchief. She pretends to look for it, yet her apparent trouble proves to him her guilt.				
Disdemona asks the Ensign's wife for advice. This latter knows the plot of her husband but just advises her to show love to the Moor.				
The Ensign sees a woman in the officer’s window, copying the handkerchief and hurries to call the Moor .				
The Moor decides to kill his wife. He gives the ensign money and asks him to kill the officer.	Othello's response to this is killing Cassio and poisoning Desd. Iago suggest to strangle her and accepts to kill Cassio in return of lieutenancy.	Iago suggests not to poison Desd but to smother her and claim she had hydrophobia and was bitten by her kitten to death.	Othello calls Iago his lieutenant and requests him to kill Cassio, then he promises vengeance from Desdemona.	Iago advices Othello to strangle Des and affords killing Cassio. He amazes at Othello’s readiness to adopt his Black ideas

Cinthio	Shakespeare	Dowling	Welles	Marowitz
	Lodovico brings Othello a letter from the Senates, in which he is urged to return to Venice and leave Cyprus government to Cassio.	Lodovico brings Othello a letter from the Senates ordering him th come back to Venice and leave Cyprus government to Cassio.	Lodovico brings Othello a letter ordering him to come back to Venice and be substituted as governor by Cassio.	Lodovico brings a letter to Othello urging him to return to Venice and leave Cyprus government in the hands of Cassio.
	While Othello was reading the letter, Desdemona pleads Lodovico for Cassio's cause and expresses her happiness for the content of the letter: Othello grows angry and slaps her.	Othello reads the letter and grows angry. More angered he becomes at Desdemona's asking Lodovico mediation in Cassio's cause and her getting happy by the content of the Senate's letter. Othello slaps her and sends her out to wipe her face.	While Othello is reading the Senate's letter, Desdemona comments she is happy about the content of the letter, and asks Lodovico to mend the breach between Othello and Cassio. Othello becomes angry and slaps her.	Desdemona asks Lodovico to mend the breach between Othello and Cassio, and Othello strikes her. In a soliloquy, Desdemona says she finds in Othello what she did not in her 'doltish father' or 'trashy white streets': exotic, romantic and strong, and she challenges the women spectators if they would not choose such a man had they the opportunity. During her speech, Iago keeps mocking her and challenging her vision to Blacks as 'the noblest little ole savages'. Afterwards, Iago muses over the idea of 'the promised land' with 'watermelon', 'space' and lot of 'fried chicken'.

Cinthio	Shakespeare	Dowling	Welles	Marowitz
	IV, ii. Oth accuses Des of adultery. She asks Iago to mend their relation and he assures her all will be well. Yet, Iago convinces Rod to kill Cas to delay Des's voyage to Mauritania and get more chance to sleep with her.		Othello calls Des a strumpet, she defends her honour. Then, he asks Iago to bring him poison to kill Desdemona, and Iago convinces him to strangle her in the very bed she had contaminated.	Scene 9. Othello convicts Des. with promiscuity. Desdemona asks Iago to help her restore the good relationship with Othello, and Cassio (not Iago) promises her that all will be well.
				Brabantio's Yiddish soliloquy displays his rejection to Othello and his people because of their poverty, different colour, history, and ideology. Othello decides to kill Desdemona, and Iago fosters in him the idea of an honest rejection of his vain life in the White community.
				Desd and Lod try to eject 'trouble-maker' Iago out of the stage, but Iago resists and mocks them.
				Scene 10. Duke, Lodovico and Brabantio try to convince Othello to forget about Iago's incitement, and to continue playing his traditional role, but he keeps silent. They leave for a cricket party, inviting Brabantio but not Othello. Brabantio declines their invitation and taps on Othello's shoulder.

	IV, iii. Othello asks Desdemona to go to bed and let go her attendant. She obeys, though aware of his fatal intentions. Her insisting on sleeping in her blank sheets and her pathetic song about the maiden forsaken by her lover illustrate her own doomed love story.			
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While the captain is leaving the house of a strumpet one evening, the Ensign attacks him from behind but only manages to cut his tight. The Ensign escapes when people start to gather alerted by the officer's screaming.	V, i. Iago and Roderigo are hiding to waylay Cassio. Iago indulges Roderigo in this dangerous assault in which he either kills Cassio or get killed by him, and both cases are beneficial to Iago. For Roderigo has ultimately grown very critical about Iago’s unfulfilled promise to make him sleep with Desdemona, and is threatening him to make public the whole story if not paid back all the money he has given him for his bawdy services. Roderigo attacks Cassio but is wounded by him. Iago cuts Cassio's leg from behind and disappears.	Scene IX. At night. Iago and Roderigo are armed with cudgels and awaiting to assault on Cassio. When he comes by, Roderigo attacks him, but he manages to give him a good blow by his stick. Iago from behind knocks Cassio down. People start to gather around screaming Cassio, and Iago disappears for fear of being discovered.	In a vapor bath, music and 'masseurs'. Roderigo is bathing and thinking of suicide. Iago enters and gives him a big knife and asks him to kill Cassio, who is bathing himself at the adjoining room. He tells him only that may delay Othello and Desdemona's voyage. Roderigo attacks Cassio, but fails to kill him because the noise of his small dog alerted Cassio about his presence. Cassio hits him and he escapes. Iago cuts Cassio's leg from behind and then disappears.	
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The ensign returns, but this time to give help to the badly wounded officer.	Iago comes on later to give assistance and defend Cassio against his way-layers. He kills Roderigo under the admiration of two gentlemen who dared not come so close to help shouting Cassio.	Iago comes again, accompanied by the police, to tie Roderigo's feet and hands and send him to prison.	Iago re-appears to help Cassio and arrest Roderigo. Roderigo hides under the woods of the bath's floor. Iago localizes him and stabs him repeatedly until death.	

Cinthio	Shakespeare	Dowling	Welles	Marowitz
While in bed one night, the Moor asks his wife to investigate a noise in the adjoining room. While doing so, the Ensign beats her to death with a stocking filled of sand. Then, the two men collapse a part of the ceiling on her body, to make the murder appear to be caused by the fallen rafter.	V, ii. Othello, as a tragic hero, kills his innocent wife, because of his jealous nature and the manipulations of Machiavelic Iago. Oth is so convinced of the rightness of his action that neither his love nor his reflexive hesitations deter him from killing her. He stifles her when she weeps his notice of Cassio's death. This scene is the climax of the tragedy in which the conflicts between the characters culminate in violent death. The spectator is to empathy with Othello and suffers for his suffering; yet, he is strongly advised against the hero's flaws. The eternal fight of good and evil is personified through the characters, and the lesson is that evil, no matter what strong it is, may win for some time, but usually good has the last word, and social order, which is a reflection of the natural one, is re-established for the good of the humans. And only after the hero has consumed his fatal revenge, does he realise his consequent fatal grief.	Scene X. Desdemona asleep in one of the two beds in her bedchamber. Othello enters and she awakes frightened and makes room for him on her bed. He tells her he is going to kill her for having given Cassio his towel with a large round 'O' in its corner. Desdemona advises him not to do so because he will be haunted by her ghost. He orders her to keep still and quite and let him kill her. She asks him to call Cassio and make out that she did not give him any towel, and when he tells her Cassio is killed, she starts crying. He becomes angry and puts the other bed on her. She asks him not to kill her and send her instead to Botany Bay. He recommends her to stop kicking and stifles her.	The coming shadow of Othello reflected on the wall denounces his imminent criminal action. Desdemona is sleeping. She wakes up and he tells her he is going to kill her for her adultery with Cassio. She asks him to call Cassio and make out her innocence. He tells her Cassio is killed, and she weeps him. He grows very angry and stifles her.	Othello, half concentrated in his Shakespearean role, witnesses the smothering of Desdemona by Iago. Iago felicitates Oth for the operation.

Cinthio	Shakespeare	Dowling	Welles	Marowitz
After Disdemona's funeral, the Moor grows unhappy and lamenting his crime.	Up to now, the whole plot of the tragedy is designed by Iago. Shakespeare will confirm himself as agent of good taking the commands of the play from evil Iago and leading it to end well and orderly. Emilia comes to tell Othello about the assault on Cassio. She discovers that Desdemona is dead. Desdemona resurrects and tells Emilia that Othello is innocent, then dies once again. Othello says he killed her for committing adultery with Cassio and that Iago knows the whole story. Emilia suspects of some plot and attacks Othello.	Immediately, Des' s ghost rises up and endeavours to grasp escaping Othello. Enter Roderigo dragging in Iago. The ghost seizes Othello by the throat and sings that he has come to haunt Othello, the killer of Desdemona. Desdemona rises up and asks 'Mister ghost' to let Othello alone, because the culprit is Iago.	Emilia comes to tell him the news of failed assault on Cassio, and she hears a weak cry of Desdemona. She recognizes it and hurries to help her. Dying Desdemona tells her that Othello is not her killer. Othello tells Emilia she is a liar and that he killed her for her adultery with Cassio, and that Iago is a witness of their bad deed and of her giving Cassio her handkerchief.	
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	Emilia tells Lodovico and the Other gentlemen about Iago's plot of the handkerchief. Iago kills her before the eyes of Rod and other seniors, then escapes.		Emilia becomes alarmed and very angry. When Lodovico, Iago and other men enter, she asks Iago to decline Othello's accusation. Iago asks her to be reasonable and to go home. Then he stabs her to death, but only after she discloses his plot of the handkerchief: she says she found the handkerchief and gave it Iago.	

Cinthio	**Shakespeare**	**Dowling**	**Welles**	**Marowitz**
The Moor conceives hatred for the Ensign, and finally cashiers him. The revengeful Ensign convinces the officer to return with him to Venice, and there he tells him that it was the commander who cut his leg and killed Disdemona out from jealousy.	Othello recognizes his error. He wounds Iago badly just not to kill him, and says that death in this circumstance is clemency itself.	Immediately, Iago recognizes his being a villain and a rascal scarcely worth killing. Othello opens his clasp knife and offers to cut his throat, which Iago advises not to do.	Othello recognizes his error.	Othello, now resuming to Shakespearean mannerism and role, wounds Iago, in the presence of Lodovico and Cassio, then says he committed an honest murder. Cassio says he found the handkerchief in his chamber and that Iago admits to have put it there.
The officer denounces the Moor to the Signory. The Moor is arrested and tortured, but keeps denying any relation with the crime. When released from prison, he is exiled from Venice.				
The Moor is killed by Disdemona's relatives in his exile.	Othello recalls his favors to Venice and asks the presents to count his story without change. Then, he kills himself to die upon the last kiss to his wife.		Othello remembers his services to Venice, and asks to count his story faithfully, then kills himself.	Othello reminds his services to the Venetian state, but does not kill himself. Duke and Cassio grab Othello and Lodovico cuts his throat.
The Ensign continues doing mischief and is arrested for another of his crimes. He is imprisoned and dies out of the wounds inflicted on him by torture.	Finally, order is re-established: Othello great hearth is eulogized by one sentence from Cassio, who is made governor of Cyprus, and Iago is called dog and is promised great torture in Venice.	Roderigo suggests that everybody forget the past. All agree, including the ghost.	Othello, Desdemona and Emilia's funeral is celebrated with military and religious honours. Iago is hanged high in a cage and dies of inanition and sun burning.	Cas praises Oth's great hearth, and Lod promises Iago great torture and gives Cas Othello's property. Des rises up and takes a place among the smiling whites, while Iago cradles Oth's body and drags it out.

7. Appendices:

1. An outline of Cinthio's Tale about the Moor of Venice.
2. A history of *Othello* on stage and screen.
3. A script and a commentary about Welles's film *Othello*, followed by a chronology of Welles's artistic career.
4. Charles Marowitz directs his collage *An Othello.*

Appendix 1: Cinthio's Tale:

From GLI HEGATOMMITHI

by Giovanni Battista Giraldi Cinthio, (1566), translated by the editor Geoffrey Bullough, in *Narrative and Dramatic sources of Shakespeare : Major Tragedies*. London: Routledge. 1978, Vol. VII, pp. 239- 52.

From the Introduction

[The Introduction gives a vivid account of the Sack of Rome, in 1527, with all the horrors of war, famine and plague. A group of noble men and women sail for Marseilles to escape the devastation. On the way, the men discuss how peace in love may be obtained. The various kinds of love are described: religious love towards the Divine, human love governed by reason and judgment, base appetite, The debate turns mainly on married love. Fabio, the wise old leader says:

I hold firmly that peace can be found only in the love that comes of counsel and chooses well. For in such a love appetite is ruled by reason, which reins it in and prevents it from trespassing beyond what accords with ends both honest and suitable. And because I do not see any love among us (I refer to that which pertains to generation) which is not wholly appetite except that which is between husband and wife, I hold without any doubt that in the love of which we speak there cannot be a quiet and reposeful life except where husbands and wives . . . join together, seeking wisdom and prudence, and desiring honest repose so as to live peacefully in this mortal state. In conclusion I say that the only rational love is that which has marriage as its goal, and that this is the quiet of true and wise lovers, coupled together, cooling their amorous flames with sage discourse and in legitimate union.

[Ponzio disagrees with Fabio, for there is ample proof that there is not in marriage the peace and quiet of which you endeavour to persuade us. Women are dangerous beings; hence, fathers pay large dowries to get rid of them. He quotes Menander ('Better bury a woman than marry her') and other authorities, including

King Alfonso of Naples who said, ‘For there to be peace between husband and wife the husband must be deaf and the wife blind.’ To take a wife is to enter into intolerable trouble. Fabio answers that there must be understanding in marriage:]

Excellent it is, Ponzio, to take a wife, but one needs to use judgment, and a man must not let himself be prey to appetite; nor should any man take any woman indifferently to wife, nor any woman any man as husband. They should not let their eyes be dimmed by greed for possessions or greatness of blood, nor beauty of body, nor any other condition; but first they should consider only the nature and quality of the persons with whom they might join themselves in perpetual bonds. In this more than in any other affair it is needful to take reason and counsel for guide, and with discerning eye to consider the quality, manners, life and habits of the men or women, their mothers, fathers, families, antiquity, rank, and other such factors which are manifest signs of the natures and lives of other people. Those who are joined together, not by chance or vanity or greed, but with sound reasoning, will live in that quiet and tranquil life of which I spoke, and none of the murmurings and discords of which you spoke will occur.

[They discuss whether love can exist outside marriage, and whether the world would not be equally well peopled by the fruits of illicit relationships. Fabio attacks courtesans:]

There is no beauty, Flamminio, where there is no virtue, and where there is no virtue, there cannot be love, for love is born only among good things. Hence he who wishes to form a true judgment of beauty must admire not only the body, but rather the minds and habits of those who present themselves to his view; and if you find there a mind in harmony with the body's beauty, that soul will be loveable and gentle, and will excite those who desire it to something other than a dishonourable lasciviousness.

He warns them against women who 'with beauty of body and under a semblance of virtue, for instance in singing, playing, dancing lightly and speaking sweetly, hide an ugly and abominable soul. One can say, "How foul must that

room be which is given up to so evilatenant![1]"

[The Introduction contains ten stories; then there are ten Decades of ten stories each. After the introduction, the men rejoin the ladies, and some of the tales are told by the latter.

Novella 9 of the introduction has a plot not unlike that of *Othello,* but with a female lago. A woman falls in love with a married man and gets into his house as a serving-maid, hoping so to win him she arouses his suspicion of his wife, and promises to give him proof. She gets her own paramour into the house, enjoys him, then makes it appear that is he coming away from the wife's bed when the husband comes seeking his proof. The husband tries to kill the intruder, who gets away. Then he attacks his wife with a knife, but she escapes and finds refuge until her innocence is proved by a kind benefactress.

At the beginning of the third Decade the troop of friends have been ashore and had a feast of talk and song. Next day Fabio gets them aboard again and they start their stories anew. The theme of this Decade is 'The infidelity of husbands and wives'. In Story i a King of Scotland falls in love and tries to have his wife poisoned. (This was the basis of Greene's *Scottish History of James IV.)* In No. 2 a Mayor is untrue to his wife, but although she knows it she refuses to be untrue to him. In No. 4 a husband discovers that his wife is in love with another man, substitutes himself in her bed for her lover, and after giving her great pleasure, reveals himself. She is penitent and he forgives her. Both Nos. 6 and 7 concern revenge for honour. In No. 6 a husband who finds his wife in adultery with a servant lets the man go and pretends that nothing has happened. Some time later the servant is accidentally drowned in the Arno. Then the husband ingeniously arranges for his wife also to be drowned 'accidentally' in the river.]

The Third Decade, Story 7

A Moorish Captain takes to wife a Venetian lady, and his Ensign accuses her to her husband of adultery; he desires the Ensign to kill the man whom he believes to be the adulterer; the Captain kills his wife and is accused by the Ensign. The Moor does not confess, but on clear indications of his guilt he is banished; and the scoundrel Ensign, thinking to injure others, brings a miserable end on himself.

The ladies would have had great pity for the fate of the Florentine woman had her adultery not made her appear worthy of the severest punishment; and it seemed to them that the gentleman's patience had been unusually great. Indeed they declared that it would be hard to find any other man who, discovering his wife in such a compromising situation, would not have slain both of the sinners out-right. The more they thought about it the more prudently they considered him to have behaved.

After this discussion, Curzio, on whom all eyes were turned as they waited for him to begin his story, said, ´ I do not believe that either men or women are free to avoid amorous passion, for human nature is so disposed to it that even against our will it makes itself powerfully felt in our souls. Nevertheless, I believe that a virtuous lady has the power, when she feels herself burning with such a desire, to resolve rather to die than through dishonourable lust to stain that modesty which ladies should preserve as untainted as white ermine. And I believe that they artless who, free from the holy bonds of matrimony, offer their bodies to the delight of every man, than does a married woman who commits adultery with one person only. But as this woman suffered well-deserved punishment for her fault, so it some-times happens that without any fault at all, a faithful and loving lady, through the insidious plots *(tésele)* of a villainous mind, and the frailty of one who believes more than he need, is murdered by her faithful husband; as you will clearly perceive by what I am about to relate to you.

There was once in Venice a Moor, a very gallant man, who, because he was personally valiant and had given proof in warfare of great prudence and skilful energy, was very dear to the Signoria, who in rewarding virtuous actions ever advance the interests of the Republic. It happened that a virtuous Lady of wondrous beauty called Disdemona, impelled not by female appetite but by the Moor's good qualities, fell in love with him, and he, vanquished by the Lady's beauty and noble mind, likewise was enamored of her. So propitious was their mutual love that, although the Lady's relatives did all they could to make her take another husband, they were united in marriage and lived together in such concord and tranquility while they remained in Venice, that never a word passed between

them that was not loving.

It happened that the Venetian lords made a change in the forces that they used to maintain in Cyprus; and they chose the Moor as Commandant of the soldiers whom they sent there. Although he was pleased by the honour offered him (for such high rank and dignity is given only to noble and loyal men who have proved them-selves most valiant), yet his happiness was lessened when he considered the length and dangers of the voyage, thinking that Disdemona would be much troubled by it. The Lady, who had no other happiness on earth but the Moor, and was very pleased with the recognition of his merits that her husband had received from so noble and powerful a Republic, could hardly wait for the hour when he would set off with his men, and she would accompany him to that honourable post. It grieved her greatly to see the Moor troubled; and, not knowing the reason for it, one day while they were dining together she said to him: 'Why is it, my Moor, that after being given such an honourable rank by the Signoria, you are so melancholy ?'

The Moor said to Disdemona: 'The love I bear you spoils my pleasure at the honour I have received, because I see that one of two things must happen: either I must take you with me in peril by sea, or, so as not to cause you this hardship, I must leave you in Venice. The first alternative must inevitably weigh heavily on me, since every fatigue you endured and every danger we met would give me extreme anxiety. The second, having to leave you behind, would be hateful to me, since, parting from you I should be leaving my very life behind.'

'Alas, husband,' said Disdemona, hearing this, 'What thoughts are these passing through your mind? Why do you let such ideas perturb you? I want to come with you wherever you go, even if it meant walking through fire in my shift instead of, as it will be, crossing the water with you in a safe, well-furnished galley. If there really are to be dangers and fatigues, I wish to share them with you; and I should consider myself very little beloved if, rather than have my company on the sea, you were to leave me in Venice, or persuaded yourself that I would rather stay here in safety than be in the same danger as yourself. Get ready then for the voyage in the cheerfulness that befits the high rank you hold.'

Then the Moor joyously threw his arms round his wife's neck and said, with a loving kiss, ‘God keep us long in this love, my dear wife!’ Shortly afterwards, having donned his armour and made all ready for the journey, he embarked in the galley with his lady and all his train; then, hoisting sail, they set off, and with a sea of the utmost tranquility arrived safely in Cyprus.

The Moor had in his company an Ensign of handsome presence but the most scoundrelly nature in the world. He was in high favour with the Moor, who had no suspicion of his wickedness; for although he had the basest of minds, he so cloaked the vileness hidden in his heart with high sounding and noble words, and by his manner, that he showed himself in the likeness of a Hector or an Achiles. This false man had likewise taken to Cyprus his wife, a fair and honest young woman. Being an Italian she was much loved by the Moor's wife, and spent the greater part of the day with her.

In the same company, there was also a Corporal who was very dear to the Moor. This man went frequently to the Moor's house and often dined with him and his wife. The Lady, knowing him so well liked by her husband, gave him proofs of the greatest kindness, and this was much appreciated by the Moor.

The wicked Ensign, taking no account of the faith he had pledged to his wife, and of the friendship, loyalty and obligations he owed the Moor, fell ardently in love with Disdemona, and bent all his thoughts to see if he could manage to enjoy her; but he did not dare openly show his passion, fearing that if the Moor perceived it he might straightway kill him. He sought therefore in various ways, as deviously as he could, to make the Lady aware that he desired her. But she, whose every thought was for the Moor, never gave a thought to the Ensign or anybody else. And all the things he did to arouse her feelings for him had no more effect than if he had not tried them. Whereupon he imagined that this was because she was in love with the Corporal; and he wondered how he might remove the latter from her sight. Not only did he turn his mind to this, but the love which he had felt for the Lady now changed to the bitterest hate, and he gave himself up to studying how to bring it about that, once the Corporal were killed, if he himself could not enjoy the Lady, then the Moor should not have her either. Turning over in his mind divers schemes, all wicked and

treacherous, in the end he determined to accuse her of adultery, and to make her husband believe that the Corporal was the adulterer. But knowing the singular love of the Moor for Disdemona, and his friendship for the Corporal, he recognized that, unless he could deceive the Moor with some clever trick, it would be impossible to make him believe either charge. Wherefore he set himself to wait until time and place opened a way for him to start his wicked enterprise.

Not long afterwards the Moor deprived the Corporal of his rank for having drawn his sword and wounded a soldier while on guard-duty. Disdemona was grieved by this and tried many times to reconcile the Moor with him. Whereupon the Moor told the rascally Ensign that his wife importuned him so much for the Corporal that he feared he would be obliged to reinstate him. The evil man saw in this a hint for setting in train the deceits he had planned, and said: 'Perhaps Disdemona has good cause to look on him so favourably!' 'Why is that?' asked the Moor. 'I do not wish', said the Ensign, 'to come between man and wife, but if you keep your eyes open you will see for yourself.' Nor for all the Moor's inquiries would the Ensign go beyond this: nonetheless, his words left such a sharp thorn in the Moor's mind, that he gave himself up to pondering intensely what they could mean. He became quite melancholy, and one day, when his wife was trying to soften his anger towards the Corporal, begging him not to condemn to oblivion the loyal service and friendship of many years just for one small fault, especially since the Corporal had been reconciled to the man he had struck, the Moor burst out in anger and said to her, 'There must be a very powerful reason why you take such trouble for this fellow, for he is not your brother, nor even a kinsman, yet you have him so much at heart!'

The lady, all courtesy and modesty, replied, ‘I should not like you to be angry with me‘. Nothing else makes me do it but sorrow to see you deprived of so dear a friend as you have shown that the Corporal was to you. He has not committed so serious an offence as to deserve such hostility. But you Moors are so hot by nature that any little thing moves you to anger and revenge.'

Still more enraged by these words the Moor answered, ‘Anyone who does not believe that may easily have proof of it! I shall take such revenge for any

wrongs done to me as will more than satisfy me!' The lady was terrified by these words, and seeing her husband angry with her, quite against his habit, she said humbly, ‘only a very good purpose made me speak to you about this, but rather than have you angry with me, I shall never say another word on the subject.’

The Moor, however, seeing the earnestness with which his wife had again pleaded for the Corporal, guessed that the Ensign's words had been intended to suggest that Disdemona was in love with the Corporal, and he went in deep depression to the scoundrel and urged him to speak more openly. The Ensign, intent on injuring this unfortunate lady, after pretending not to wish to say anything that might displease the Moor, appeared to be overcome by his entreaties and said: 'I must confess that it grieves me greatly to have to tell you something that must be in the highest degree painful to you; but since you wish me to tell you, and the regard that I must have of your honour as my master spurs me on, I shall not fail in my duty to answer your request. You must know therefore that it is hard for your Lady to see the Corporal in disgrace for the simple reason that she takes her pleasure with him whenever he comes to your house. The woman has come to dislike your blackness.'

These words struck the Moor's heart to its core; but in order to learn more (although he believed what the Ensign had said to be true, through the suspicion already sown in his mind) he said, with a fierce look, 'I do not know what holds me back from cutting out that outrageous tongue of yours which has dared to speak such insults against my Lady!' Then the Ensign, 'Captain,' he said, 'I did not expect any other reward for my loving service; but since my duty and my care for your honour have carried me so far, I repeat that the matter stands exactly as you have just heard it, and if your Lady, with a false show of love for you, has so blinded your eyes that you have not seen what you ought to have seen, that does not mean that I am not speaking the truth. For this Corporal has told me all, like one whose happiness does not seem complete until he has made someone else acquainted with it.' And he added, ‘If I had not feared your wrath, I should, when he told me, have given him the punishment he deserved by killing him. But since

letting you know what concerns you more than anyone else brings me so undeserved a reward, I wish that I had kept silent, for by doing so I should not have fallen into your displeasure.'

Then the Moor, in the utmost anguish, said, 'If you do not make me see with my own eyes what you have told me, be assured, I shall make you realize that it would have been better for you had you been born dumb." 'To prove it would have been easy', replied the villain, 'when he used to come to your house; but now when, not as it should have been, but for the most trivial cause, you have driven him away, it cannot but be difficult for me, for although I fancy that he still enjoys Disdemona whenever you give him the opportunity, he must do it much more cautiously than he did before, now that he knows you have turned against him. Yet I do not lose hope of being able to show you what you do not wish to believe.' And with these words they parted.

The wretched Moor, as if struck by the sharpest of darts, went home to wait for the day when the Ensign would make him see that which must make him miserable forever. But no less trouble did the Ensign suffer by his knowledge of the Lady's chastity, for it did not seem possible to find a way of making the Moor believe what he had falsely told him, till, his thoughts twisting and turning in all directions, the scoundrel thought of a new piece of mischief.

The Moor's wife often went, as I have said, to the house of the Ensign's wife, and stayed with her a good part of the day; wherefore seeing that she sometimes carried with her a handkerchief embroidered most delicately in the Moorish fashion, which the Moor had given her and which was treasured by the Lady and her husband too, the Ensign planned to take it from her secretly, and thereby prepare her final ruin. He had a little girl of three years old, much loved by Disdemona. One day, when the unfortunate Lady had gone to pass some time at the villain's house, he took the child in his arms and carried her to the Lady, who took her and pressed her to her breast.

The deceiver, who had great sleight of hand, lifted the handkerchief from her girdle so warily that she did not notice it; and he took his leave of her in great joy. Disdemona, knowing nothing of it, went back home and, being occupied with other thoughts, did not miss the handkerchief. But a few days later, she

looked for it, and not finding it, she became afraid that the Moor might ask for it, as he often did. The wicked Ensign, seizing a suitable opportunity, went to the Corporal's room, and with cunning malice left the handkerchief at the head of his bed. The Corporal did not notice it till the next morning when, getting out of bed, he put his foot upon the handkerchief, which had fallen to the floor. Not being able to imagine how it had come into his house, and knowing that it was Disdemona's, he determined to give it back to her. So, he waited till the Moor had gone out, then went to the back door and knocked. Fortune, it seems, had conspired with the Ensign to bring about the death of the unhappy lady; for just then the Moor came home, and hearing a knock on the door went to the window and shouted angrily: 'Who is knocking?'. The Corporal, hearing the Moor's voice and fearing that he might come down and attack him, fled without answering. The Moor ran down the stairs, and opening the outside door went out into the street and looked around, but could see nobody. Then returning full of evil passion, he asked his wife who had knocked on the door below.

The Lady replied truthfully that she did not know. The Moor then said, 'It looked to me like the Corporal.' 'I do not know', she said, whether it was he or somebody else.' The Moor restrained his fury, though he was consumed with rage. He did not want to do anything before consulting the Ensign, to whom he went at once and told him what had occurred, praying him to find out from the Corporal all that he could about it. Delighted with what had happened, the Ensign promised to do so. Accordingly, he spoke to the Corporal one day while the Moor was standing where he could see them as they talked; and chatting of quite other matters than the Lady, he laughed heartily and, displaying great surprise, he moved his head about and gestured with his hands, acting as if he were listening to marvels. As soon as the Moor saw them separate he went to the Ensign to learn what the other had told him; and the Ensign, after making him entreat him for a long time, finally declared: 'He has hidden nothing from me. He tells me that he has enjoyed your wife every time you have given them the chance by your absence. And on the last occasion she gave him the handkerchief which you gave her as a present when you married her.' The Moor

thanked the Ensign and it seemed obvious to him that if he found that the Lady no longer had the handkerchief, then all must be as the Ensign claimed.

Wherefore one day after dinner, while chatting with the Lady on various matters, he asked her for the handkerchief. The unhappy woman, who had greatly feared this, grew red in the face at the request, and to hide her blushes (which the Moor well noted), she ran to the chest, pretending to look for it. After much search, 'I do not know', she said, 'why I cannot find it; perhaps you have had it?' 'If I had had it,' said he, 'why should I ask for it? But you will look more successfully another tune.'

Leaving her the Moor began to think how he might kill his wife and the Corporal in such a way that he would not be blamed for it. And since he was obsessed with this, day and night, the Lady inevitably noticed that he was not the same towards her as he was formerly. Many times she said to him,' What is the matter with you ? What is troubling you ? Whereas you used to be the gayest of men, you are now the most melancholy man alive!'

The Moor invented various excuses, but she was not at all satisfied, and although she knew no act of hers which could have so perturbed the Moor, she nevertheless feared that through the abundance of lovemaking which he had with her he might have become tired of her. Sometimes she would say to the Ensign's wife, 'I do not know what to make of the Moor. He used to be all love towards me, but in the last few days he has become quite another man; and I fear greatly that I shall be a warning to young girls not to marry against their parents' wishes; and Italian ladies will learn by my example not to tie themselves to a man whom Nature, Heaven, and manner of life separate from us. But because I know that he is very friendly with your husband, and confides in him, I beg you, if you have learned anything from him which you can tell me, that you will not fail to help me.' She wept bitterly as she spoke.

The Ensign's wife, who knew everything (for her husband had wished to use her as an instrument in causing the Lady's death, but she had never been willing to consent), did not dare, for fear of her husband, to tell her anything. She said only: 'Take care not to give your husband any reason for suspicion, and try your hardest

to make him realize your love and loyalty'. 'That indeed I do', said Disdemona, 'but it does not help.'

In the meantime the Moor sought in every way to get more proof of that which he did not wish to discover, and prayed the Ensign to contrive to let him see the handkerchief in the Corporal's possession; and although that was difficult for the villain, he promised nonetheless to make every effort to give him this testimony.

The Corporal had a woman at home who worked the most wonderful embroidery on lawn, and seeing the handkerchief and learning that it belonged to the Moor's wife, and that it was to be returned to her, she began to make a similar one before it went back. While she was doing so, the Ensign noticed that she was working near a window where she could be seen by whoever passed by on the street. So he brought the Moor and made him see her, and the latter now regarded it as certain that the most virtuous Lady was indeed an adulteress. He arranged with the Ensign to kill her and the Corporal, and they discussed how it might be done. The Moor begged the Ensign to kill the Corporal, promising to remain eternally grateful to him. The Ensign refused to undertake such a thing, as being too difficult and dangerous, for the Corporal was as skilful as he was courageous; but after much entreaty, and being given a large sum of money, he was persuaded to say that he would tempt Fortune.

Soon after they had resolved on this, the Corporal, issuing one dark night from the house of a courtesan with whom he used to amuse himself, was accosted by the Ensign, sword in hand, who directed a blow at his legs to make him fall down; and he cut the right leg entirely through, so that the wretched man fell. The Ensign was immediately on him to finish him off, but the Corporal, who was valiant and used to blood and death, had drawn his sword, and wounded as he was he set about defending himself, while shouting in a loud voice: 'I am being murdered!'

At that the Ensign, hearing people come running, including some of the soldiers who were quartered thereabouts, began to flee, so as not to be caught there; then, turning back he pretended to have run up on hearing the noise.

Mingling with the others, and seeing the leg cut off, he judged that if the Corporal were not already dead, he soon would die of the wound, and although he rejoiced inwardly, he outwardly grieved for the Corporal as if he had been his own brother.

In the morning, news of the affray was spread throughout the city and reached the ears of Disdemona; whereupon, being tender-hearted and not thinking that evil would come to her by it, she showed the utmost sorrow at the occurrence. On this the Moor put the worst possible construction. Seeking out the Ensign, he said to him: 'Do you know, my imbecile of a wife is in such grief about the Corporal's accident that she is nearly out of her mind!' 'How could you expect anything else?' said the other, 'since he is her very life and soul?'

'Soul indeed!' replied the Moor, Til drag the soul from her body, for I couldn't think myself a man if I didn't rid the world of such a wicked creature.'

They were discussing whether the Lady should perish by poison or the dagger, and not deciding on either of them, when the Ensign said: 'A method has come into my head that will satisfy you and that nobody will suspect. It is this: the house where you are staying is very old, and the ceiling of your room has many cracks in it. I suggest that we beat Disdemona with a stocking filled with sand until she dies. Thus there will not appear on her any sign of the blows. When she is dead, we shall make part of the ceiling fall; and we'll break the Lady's head, making it seem that a rafter has injured it in falling, and killed her. In this way nobody will feel any suspicion of you, for everyone will think that she died accidentally.'

The cruel plan pleased the Moor, and they waited for a suitable opportunity. One night the Moor concealed the Ensign in a closet which opened off the bedchamber, and when the husband and wife were in bed, the Ensign, in accordance with their plan, made some sort of noise. Hearing it the Moor said to his wife:

'Did you hear that noise ?'

'Yes, I heard it', she replied.

'Get up', said the Moor, 'and see what it is.'

The unfortunate Disdemona got out of bed, and as soon as she was near the closet, the Ensign came out and, being strong and muscular, he gave her a frightful blow in the small of her back, which made the Lady fall down at once, scarcely able to draw her breath. With the little voice she had she called on the Moor to help her. But he, jumping out of bed, said to her, 'You wicked woman, you are having the reward of your infidelity. This is how women are treated who, pretending to love their husbands, put horns on their heads.'

The wretched Lady, hearing this and feeling herself near to death (for the Ensign had given her another blow), called on Divine Justice to witness to her fidelity, since earthly justice failed; and as she called on God to help her, a third blow struck her, and she lay still, slain by the impious Ensign. Then, placing her in the bed, and breaking her skull, he and the Moor made the ceiling fall as they had previously planned, and the Moor began to call for help, that the house was falling. Hearing his cries the neighbours ran in and found the bed, and the Lady dead under the rafters—which made everyone grieve, for they knew what a good life she had led.

Next day Disdemona was buried, amid the universal mourning of the people. But God, the just observer of men's hearts, did not intend such vile wickedness to go without proper punishment. He ordained that the Moor, who had loved the Lady more than his life, on finding himself deprived of her should feel such longing that he went about like one beside himself, searching for her in every part of the house. Realizing now that the Ensign was the cause of his losing his Lady and all joy in life, he held the villain in such abhorence that he could not bear even to see him; and if he had not been afraid of the inviolable justice of the Venetian lords, he would have slain him openly. Not being able to do this with safety, he took away his rank and would not have him in his company, whereupon such a bitter hatred sprang up between them that no greater or more deadly feud could be imagined.

The Ensign, that worst of all scoundrels, therefore set all his mind to injuring the Moor, and seeking out the Corporal, who had now recovered and went about

with a wooden leg instead of the one that had been cut off, he said to him, 'It is time you got your revenge for the leg you lost. If you will come to Venice with me, I shall tell you who the miscreant was, for here I dare not tell you, for many reasons; and I am willing to bear witness for you in court.

The Corporal who felt himself deeply wronged but did not know the real truth, thanked the Ensign and came with him to Venice. When they arrived there the Ensign told him that it was the Moor who had cut off his leg because of a suspicion he had formed that he was Disdemona's lover, and that for the same reason he had murdered her, and afterwards made it known that the fallen ceiling had killed her. Hearing this, the Corporal accused the Moor to the Signoria, both of cutting off his leg and of causing the Lady's death, and called as witness the Ensign, who said that both accusations were true, for the Moor had approached him and tried to induce him to commit both crimes; and that, having then killed his wife through the bestial jealousy that he had conceived in his mind, he had told him how he had killed her.

When the Signoria learned of the cruelty inflicted by the Barbarían upon a citizen of Venice, they ordered the Moor to be apprehended in Cyprus and to be brought to Venice, where with many tortures they tried to discover the truth. But enduring with great steadfastness of mind every torment, he denied everything so firmly that nothing could be extorted írom him. Although by his constancy he escaped death, he was, however, after many days in prison, condemned to perpetual exile, in which he was finally slain by Disdemona's relatives, as he richly deserved.

The Ensign returned to his own country; and not giving up his accustomed behaviour, he accused one of his companions, saying that the latter had sought to have him murder one of his enemies, who was a nobleman. The accused man was arrested and put to the torture, and when he denied that what his accuser said was true, the Ensign too was tortured, to compare their stories; and he was tortured so fiercely that his inner organs were ruptured. Afterwards he was let out of prison and taken home, where he died miserably. Thus did God avenge the innocence of Disdemona. And all these events were told after his death by the Ensign's wife, who knew the facts, as I have told them to you.

[Story 8 is (as usual) prefaced by a linking passage commenting on the tale just heard:]

It appeared marvellous to everybody that such malignity could have been discovered in a human heart; and the fate of the unhappy Lady was lamented, with some blame for her father, who had given her a name of unlucky augury. And the party decided that since a name is the first gift of a father to his child, he ought to bestow one that is grand and fortunate, as if he wished to foretell success and greatness. No less was the Moor blamed, who had believed too foolishly. But all praised God because the criminals had had suitable punishment.

Appendix 2. *OTHELLO*: stage and screen history

The stage history is based on the introduction to *Othello,* Norman Sanders(ed.) Cambridge University Press, 1984, pp. 38-51

The screen history is collected from various studies and references.

In the seventeenth century, Burbage and Swanston of the King's Men Company played Othello, and Taylor played Iago. At Oxford in 1610, The actors, especially the boy who played smothered Desdemona, were capable of drawing tears from the crowd. During the Restoration, the play's popularity on stage is amply attested by the great number of performances. At this time, there took place the first appearance of an actress in the leading female role, and was a Desdemona. The version of the play prepared for the Smock Alley Theatre, Dublin, displays various cuts aimed at 'refinement' of the original text in the interests of Decorum. Othello's lines suffer most, with a view to emphasizing his nobility, dignity and heroic stature. The Smock Alley Moor was not allowed to wish that housewives make a skillet of his helm or for his nature to be exchanged for a goat. It is beneath his dignity to set Emilia to spy on Desdemona; and the final lines of his farewell to his profession apparently struck the Rymerish adapter as smacking too much of extravagant self-pity; and he goes to his death without his tears like the Arabian gum. Desdemona's occasional domestic allusions are excised in the interests of ladylike behaviour and speech; and her Willow Song apparently affronted the Restoration image of a tragic heroine. Iago's part suffers, though some pruning was thought necessary in the more conspicuous examples of hypocrisy.

In the eighteenth century, the refining process continued. But although there were versions like those of Ducis in France, and Schroederin Germany, in which the ending was altred so that Othello and Desdemona might be saved, in England the play was never the mangled victim that *King Lear* become in the hands of Nahum Tate. There are only seven years during the whole century in which there is no notice of a production of *Othello* in the London theatres. Up to 1709, Betterton was the outstanding performer of the leading role. Mrs Bracegirdle and Mrs Bradshaw were his Desdemonas. Betterton's great strength lay in the subtlety with which he

conveyed the awful agony of the victim of jealousy and lost love. Barton Booth took over the main role untill 1727. He stressed the hero's moving struggle to kep powerful inner emotions under iron control, and managed the difficult blending of a tenderness that turns to pathos without weakness and a grandeur that becomes lost in fury without brutality. However, it was Quin who as Betterton's real succesor. He was monumentally heroic in the neo-classical style, and his speaking gave the great lines every ounce of grandeur. His naturaly striking presence was enhanced by his stately, slow moving gait and the all white uniform he adopted. While it was generally agreed that his interpretation lacked tenderness, pain and inner fire, he was immensely popular and some of the stage business he invented become famous -notably the slow peeling off of one white glove to reveal the black hand beneath it. He played the role for some twenty years, his final performance being at covent garden in 1751. Ryan and Cibber were the most frequent Iagos at this period, both of whom tended to project an impression of Machiavellian 'policie' in action with every line and gesture. Garrick was the next famous Othello. Like all his acting, his performance was original in its conception, daring execution, and based in a text in which many of the typical eighteenth century cuts had been restored, most notably the epileptic fit in Act four. But his small stature, his 'little wincings and gesticulations of body' and his high emotionalism alienated the age's standard Decorum. His stark black make-up and high oriental turban provoked Quin's cruel jest that he looked exactly like the little black boy carrying the tea-kettle in Hogarth's *Harlot's Progress*. Through even his friends' comments there runs the idea that his conception of the part was strange, violent and undignified for the age of elegance. His Iago was better received and was a masterly portrait in the 'natural manner', with most of the villainy being conveyed during the soliloquies. Spranger Barry became the new Othello in twenty revivals, from 1746, the year Garrick abandoned the play, to 1759. Accounts of Barry's playing are universally adulatory. He possessed a marvelously mellifluous voice and a striking figure, both of which he used to project what seemed to his contemporaries the perfect fusion of dignity and love which grew under Iago's influence to a tempest of bloody passion. John Philip Kemble's first Othelo was at Drury Lane on 8 March 1785, with his sister

Mrs Siddons as Desdemona. With too much 'philosophy in his bearing and reason in his rage' all his great strengths as a heroic actor seemed to count against him in this part. His looks and stature, his bodily mien and his rectilinear style were quite unsuited for the grieved Moor, whom he 'wrapped in a mantle of mysterious solemnity awfully predictive of his fate'. Mrs Siddons, however, produced a gracious, sympathetic, strong, dignified and sweetly tender Venetian girl.

During the nineteenth century, *Othello,* both in theatre and print, suffered an extensive cutting of those parts considered unfit for women and children. The role of the Moor was generaly interpreted either as the dignified and troubled or the wild and jealous. Many actors interpreted the quiet Moor: Macready, fechter, Irving among others. The best of them is Edwin Booth. His Moor is a simple-hearted noble black gentleman, with accasional violent outbursts immediately attenuated by remorse and humane feeling. But the best Othelo-stars of all were Edmund kean and Tommaso Salvini. Kean adopted a tawny rather than black make-up and combined hearth-breaking grief with insane jealousy. Kean died on 25 March 1833 while being very ill, was acting Othello's 'Farewell' speech. Salvini's Moor changes from franc erotic sensuality to an overwhelming grief, then despair and agony and finally scandalizing violence, especially in the scene of Desdemona's murder. J. R. Towse (*Sixty Years of the Theatre*, 1916, p. 163) described the scene as, 'he pounced upon [Desdemons], lifted her into the air, dashed with her…across the stage and through the curtains, which fell behind him. You heard a crash as he flung her on the bed and growls as if of a wild beast over his prey'. Edwin Forest, an American tragedian, alternated the extraordinary power of his rage with a tender affectionateness, which become in the last act a self-pitying wavering between desire for revenge and longing for a lost love that apparently characterized his own life: he sued his wife for adultery, but lost the trial and was himself convicted for the same charge and obliged to pay alimony; he appealed in vain for some eighteen years and finally became an embittered social outcast. Ira Aldridge, an American Negro married to a white woman, was the first black Othello. He emphasized his colour and was solemnly intense and rather intellectual.

At the beginning of the twentieth century the prevailing Othello's actors were

Forbes-Robertson and Oscar Ashe. The first interpreted the role only twice, and thought commanded admiration falls short of power necessary to the paper. And the second showed more animal fury but was lacking in poetry and spiritual agony. The adjectives 'Northern' and 'Intellectual' were attributed to a number of the hero-status-reductive performances of the 1920s and 1930s. However, Abraham Sofaer got more public acceptation as his Moor was, following *The Time* of 22 January 1935, 'a man of tendernes ans reason…not wishing to foam at mouth'. Wilfred Walter performance was nobility and tendernes followed by degradation then hesitation and a final return to love. Godfrey Tearle, with his dignified presence, classical techniques and emotional power had more success in his performances from 1921 to 1950. His Moor was a natural leader of graceful movements, musical speeches and rapid change from masculine tendernes to deadly rage. John Neville's Moor was civilized, intellectual and grieved when rcording the swetnes of his love. A more violent Moor of the period was Richard Burton, whose interpretation was one of barbaric and uncontrolled passion. The only modern actor who attempted a synthesis of dignity and nobility on the one part and violence and passion on the other was Anthony Quayle. Orson Welles's Othello is characterized by his giantesses costumes, exaggerated gestures, insistent sexuality, imposing physique, dominating personalities, and extraordinary power, and Welles was, as described in *The Times*, 20 June 1949, 'a great, lumbering, dazed bull' enveloped, as quoted in *New Statesman and* Nation, 27 November 1951, in a 'dreadful fog of menace and horror'.

After Ira Aldridge, Other black actors played the role of Othello. Earle Hyman and James Earle Jones presented strong and authoritative Othellos at first, then reaching high jealousy and madness. Paul Robeson's interpretation was one of the most vividly remembered. His Othello was physically powerfull with a gentleness that often accompanies such strenght. Robeson's race consciousness was for some critics a seriousness of purpose that made all others seem trivial, and for others a reduction of the tragic sense in the original.

Lawrence Olivier interpreted an esencially narcissistic, self-dramatizing, primitive Othello, at odds with the society into which he has forced himself,

relapsing into barbarism as a result of hideous misjudgement.

The following is a list of filmic productions of *Othello*

Othello
(Germany, 1907): Film, b/w, mute.
pro.: Oskar Meszter
dir.: Franz Porten
Othello, Franz Porten; Desdemona, Henny Porten; Emilia, Rosa Porten

Otello
(Italy, 1907): Film, b/w, mute.
p.c.: Cines
dir.: Mario Caserini
Mario Caserini, Maria Gasperini, Ubaldo del Colle

Othello
(USA, 1908): Film, b/w, mute.
p. c. Vitagraph
dir.: William V. Ranous
Othello, William V. Ranous; Desdemona, Julia Swayne-Gordon; lago, Hector Dion; Cassio, Paul Panzer

Otello
(Italy, 1909): Film, b/w, mute.
p.c.: Film d'Arte/Italiana-Pathe
dir.: Gerolamo Lo Savio
Othello, Ferrucio Garavaglia; Desdemona, Vittoria Lepanto; lago, Cesare Dondine

Otello
(Italy, 1914): Film, b/w, mute.
pro.: Arturo Ambrosio

dir.: Arrigo Frusta

Othello, Paslo Colaci; Desdemona, Lena Lenard; lago, Ricardo Tolentino; Cassio, Ubaldo Stefani

Othello

(Germany, 1918): Film, b/w, mute.

p.c.: Max Mack-Film

dir.: Max Mack

Othello, Beni Montano; Desdemona, Ellen Korth; Rosa Valetti

Othello

(Germany, 1922): Film, b/w, mute.

p.c.: Worner Film

dir.: Dimitri Boukhoyietski

Othello, Emiljannings; Desdemona, lea de Lenkoffi; lago, Werner Krauss

DHS: BFI, 16mm

ARC: NFA, 16mm

Othello

(GB, 1946): Film, b/w

p.c.: Marylebone Productions

dir.: David McKane

Othello, John Slater; Desdemona, Luanna Shaw; lago, Sebastian Cabot; Emilia, Sheila Raynor

Othello

(GB, 1950): TV, b/w

p.c.: BBC

pro.: George More O'Ferrall

dir.: Kevin Sheldon

Othello, Andre Morell; Emilia, Margaretta Scott; lago, Stephen Murray; Desdemona, Joan

Hopkins; Cassio, Laurence Harvey;
Roderigo, Alan Wheatley; Brabantio, Frank Birch

Othello
(Morocco/USA, 1952): Film, b/w
p.c.: Mogador-Films (Mercury)
pro./dir.: Orson Welles
des.: Alexander Trainer, Luigi Schiaccianoce, Maria de Matteis
Othello, Orson Welles; lago, Micheál MacLiammóir; Desdemona, Suzanne Cloutier; Cassio, Michael Lawrence
DHS: BFI, 16mm
ARC: FSL (USA), 35 mm; NFA, 35 mm

Othello
(Canada, 1953): TV, b/w p.c.: CBC dir.: David Green des.: Nicolai Soloviov Othello, Lorne Greene; Desdemona, Peggi Loder; lago, Joseph Furst; Cassio, Patrick McNee; Emilia, Katherine Black; Roderigo, Richard Bastón ARC: Canadian Broadcasting Company

Othello
(GB, 1955): TV, b/w
p.c.: BBC
pro./dir.: Tony Richardson
des.: Reece Pemberton
Othello, Gordon Heath; lago, Paul Rogers; Desdemona, Rosemary Harris; Emilia, Daphne Anderson
ARC: BBC, 3smm

Otello
(USSR, 1955): Film, col., FL, dubbed
p.c.: Mosfilm
dir.: Sergei Yutkevitch

des.: A. Vaisfeld, V. Dorrer, M. Karyakin, O. Kroutchinia, N. Tchikirev Othello, Sergei Bondarchuk; lago, Andrei
Popov; Desdemona, Irina Skobtseva; Cassio, Vladimir Soshalky. English voices: Othello, Howard Manon Crawford; lago, Arnold Diamond; Desdcmona, Katherine Byron; Cassio, Patrick Westwood ARC: FSL (USA), 35 mm

Othello
(France, 1962): Video, b/w
dir.: Claude Barma
des.: Maurice Jarre
Desdemona, Francince Berge; Othello, Daniel Sorano; lago, Jean Topart
ARC: La Videotéque 'Arts du Spectacle', Avignon

Othello
(GB, 1965): Film, col.
p.c.: National Theatre/ABHE
pro.: Anthony Havelock-Allen, John Brabourne
dir.: Stuart Burge
Othello, Laurence Olivier; lago, Frank Finlay; Desdemona, Maggie Smith; Cassio, Derek Jacobi
DHS: HF, 16mm; IPC, v.c.
ARC: FSL (USA), 35mm

Othello
(USA, 1979): Video, col.
p.c.: New York Shakespeare Festival
dir.: Joseph Papp
lago, Richard Dreyfuss; Othello, Raul Julia; Desdemona, France Conroy
ARC: Lincoln Center Library of the Performing Arts

Othello
(USA, 1980): Film, col.
pro.: Liz White
dir.: Liz White
Othello, Yaphet Kotto; lago, Richard Dixon; Desdemona, Audrey Dixon; Cassio, Louis Chisholm
ARC/DHS: Cultural Committee, Howard
University, Washington DC

Othello
(GB/USA, 1981): TV, col.
p.c.: BBC/Time-Life TV
pro./dir.: Jonathan Miller
des.: Colin Lowrey
Othello, Anthony Hopkins; lago, Bob Hoskins; Desdemona, Penelope Wilton; Emilia, Rosemary Leach
DHS: BBC, l6mm, v.c.

Othello
(USA, 1981): v.c., col.
p.c.: Bard Productions Ltd
pro.:Jack Nakano
dir.: Franklin Melton
des.: John Retsek
Othello, William Marshall; Desdemona, Jenny Agutter; lago, Ron Moody; Emilia, Leslie Paxton
DHS: Encyclopcdia Britannica, v.c.
VHS/BMX

Othello
(USA, 1985): Video, col.

p.c.: Hard Productions
pro.: jack Manning
dir.: Franklin Melton
Othello, William Marshall; lago, Ron Moody; Desdemona, Jenny Agutter
ARC/DHS: Bard Productions Ltd.
(University of Illinois)

Othello
(USA. 1995)
Dir: Olivier Parker
Othello: Lawrence fishburn, Iago: Keneth Branagh, Desdemona: Irene Jacob

To be noted also that *Othello*'s sexual intensity, exotic content, contrasted emotional oppositions, and powerful emotional states seduced many musical composers in many countries: Gioacchino Rossini's opera of 1816, Giuseppe Verdy's opera of 1887, A. Machavariani's opera of 1963, and The London theatre rock opera entitled *Catch My Soul!* of the 1960's

APPENDIX 3 : SCRIPT OF ORSON WELLES'S FILM: *OTHELLO*

NOTE : In absence of the original script of the film, the following text is a detailed description of the visual images and of the soundtrack of the film. The space at the end of paragraphs announces the change of sequences. My commentaries and descriptions of the scenes are in cursive type.

Before the credits and as an introduction to the film, the spectator is presented to the last scene: the funeral of Othello and Desdemona, and the horrible inanition of Iago. Hailed in the cage, Iago starts remembering the whole story, giving way to the starting of the film as flash back.

Iago and Roderigo are observing Othelo and Desdemona as they are wedding secretly in San Marcus Cathedral.

Iago [*to Rod.*] I have told thee often. And I repeat again and again. I hate the moor. I'll poison his delight.

Rodrigo How Iago?

Iago Proclaim him in the street, incense her kinsmen,
And though he in a fertile climate dwell,
Plague him with flies.

Rodrigo Now, they come [*he sees Othello and Desdemona leaving the Cathedral*]
What will I do?

Iago Why, go to bed and sleep.

Roderigo I will incontinently drown myself.

Iago Why, thou silly gentleman?
Ere I would say I would drown myself for the love of a guinea-hen, I would change my humanity with a baboon. Come be a man. Drown

thyself? Drown cats and blind puppies. It cannot be that Desdemona should long continue her love to the Moor -put money in thy purse - nor he is to her. It was a violent commencement, and thou shalt see an answerable sequestration -fill thy purse with money. When she is sated with his body she will find the error of her choice. She must change, she must -therefore make money.

The two men in a gondola in front of Brabantio's house shouting:

Iago and Rod Thieves, thieves!
look to your house, your daughter, and your bags!
Thieves, thieves!

Brabantio appears at his window to make up what is going on

Rodrigo Signior, is all your family within?

Brabantio Why, wherefore ask you this?

Iago [*at a dark back side of the gondola and with the head covered*]
I beseech you. If´t be your pleasure and most wise consent that your fair daughter, at this odd-even and dull watch o´the night,
Transported with no worse nor better guard, but with a knave of common hire, a gondolier, to the gross clasps of a lascivious Moor.

Brabantio This thou shalt answer; I know thee Roderigo.

Rodrigo Sir, I will answer anything.

Iago Straight satisfy yourself.
If she be in her chamber or your house.

Rodrigo [*to Iago*] Oh Iago! Can I depend on you.

Iago Get sure of me. Go and make money.

Rodrigo It is too sure an evil. Gone she is.

Iago [*to Brabantio*] If there is no charm that could stop the property of youth, and maidhood may be abused.

Brabantio Call my people. Raise my kindred.

great movement of men with torches coming down the stairs in Brabantio's house and taking boats.

In the house of Othello. Enter Brabantio, Roderigo and officers with lights and weapons.

Brabantio Where is the Moor?

Othello [*coming downstairs*] Keep up your bright swords, for the dew will rust them.

Brabantio O thou thief! Where hast thou stowed my daughter?

Othello Hold your hands! Where will you that I go to answer this your charge?

Brabantio To prison, till fit time of law and course of direct session call thee to answer.

Immediately then, a sequences of visual images of the Duke's Palace to where senators are arriving hastily and stirring the stillness of flocks of doves of the place of San Marcus, accompanied by the narrating voice in off saying that:

In that moment arrived messengers to the Senate, telling that the Turkish fleet was directed against the garrison, in Cyprus. Senators already warned and gathered, had given to the Moor the order of the troops, and send officials to him to be notified such honor. The father of Desdemona, brings the Moor, on the tip of sword, to the camera of the senators, accused by seducing Desdemona, with bewitchment forbidden by the law.

In the Senate, Duke and senators, set at a table with lights, and attendants. Duke is discussing with various senators a possible Turkish invasion to Cyprus. Enter Brabantio, Othello, Cassio, Iago, Roderigo and officers.

Brabantio My daughter.

She is abused, stol´n from me, and corrupted
By magic spells and medicines.

Somebody I am very sorry.

Brabantio If magic changing is not bound, how is she made tender. Fair and happy. Whatever have to incur a general mock. Run away from her father to the soughty bosom of such a thing as that.

Othello enters in the scope of vision of the still camera which was focusing nothing as a background. The shot is one of head and shoulder, and alternates with intermediate- reaction shots about the senators. The repeating of Othello's close-up shots and its juxtaposing with those of the senators during Othello speech stresses the loneliness and strangeness of Othello within the Venice Senate.

Come! You have enchanted her.

Duke [*to Othello*]: what in your part can you say to this?

Brabantio: Nothing, but this is so.

Lodovico: Did you by indirect and forced courses subdue and poison this young maid's affection?

Othello: Most potent, grave and reverend signiors,
My very noble and approved good masters,
That I have tane away this old man's daughter,
It is most true; true I have married her;
The very head and front of my offending
Hath this extent, no more. Rude am I in my speech
And little blessed with the soft phrase of peace,
For since these arms of mine had seven years´pith
Till now some nine moons wasted, they have used
Their dearest action in the tented field;
And little of this great world can I speak

more than pertains to feats of broil and battle;
And therefore little shall I grace my cause
In speaking for my self. Yet, by your gracious patience,
I will a round unvarnished tale deliver
Of my whole course of love: what drugs, what charms,
What conjuration and what mighty magic-
For such proceedings I am charged withal-
I won his daughter.
Her father loved me, oft invited me,
Still questioned me the story of my life
From year to year- the battles, sieges, fortunes
That I have passed.
I ran it through, even from my boyish days
To the very moment that he bade me tell it;
Wherein I speak of most disastrous chances,
Of moving accidents by flood and field,
Of hair-breadth escapes i'th'imminent deadly breach,
Of being taken by the insolent foe
And sold to slavery; of my redemption thence,
And with it all my tracels' history:
Wherein of antres vast and deserts idle,
Rough quarries, rocks, and hills whose heads touch heaven,
It was my hint to speak this [..]to hear
Would Desdemona seriously incline;
But still the house affairs would draw her thence,
Which ever as she could with haste dispatch
She'd come again, and with a greedy ear
Devour up my discourse; Which I found good means

To draw from fer a prayer of earnest heart
That I would all my pilgrimage dilate
And often did beguile her of her tears
When I did speak of some distressful stroke
That my youth suffered.
She gave me for my pains a word of sighs:
She swore, in faith, 'twas passing strange,
'T was pitiful, 't was wondrous pitiful;
She wished she had not heard it, yet she wished
That heaven had made her such a man. She thanked me,
And bade me, if I had a friend that loved her,
I should but teach him how to tell my story,
And that would woo her. Upon this hint I spake:
She loved me for the dangers I had passed,
And I loved her that she did pity them.
This only is the witchcraft I have used.
Enter Desdemona, Iago and attendants.

Duke I think this tale would win my daughter too.

Brabantio [*to Desdemona*] Come here Desdemona!
Do you perceive in all this noble company
Where most you owe obedience?

Desdemona My noble father,
I do perceive here a divided duty:
To you I am bound for life and education:
My life and education both do learn me
How to respect you. You are lord of all my duty;
I am hitherto your daughter. But here's my husband;
And so much duty as my mother showed

To you, preferring you before her father,
So much I challenge that I may profess
Due to the Moor my lord.

Brabantio God be with you! I have done.

1 senator When remedies are past the griefs are ended.

Brabantio Please it your grace, on the state affairs.

Duke The Turk with a most mighty preparation for Cyprus. Othello, the fortitude of the place is best known to you. You leave this morning .

Othello With all my hearth.

1 senator When we consider the importance of Cyprus to the Turk.
We must not think the Turk is so unskillful
To leave that latest which concerns him first,
Neglecting an attempt of ease and gain
To make and wage a danger profitless.

Out of the senate, Othello and Desdemona are passing near sick Brabantio, who is *standing against the Acrid Pilasters of San Marcus Cathedral, just in front of the Tetrarchs sculpture*.

Brabantio Look to her, Moor, if thou hast eyes to see:
She has deceived her father and may thee [*he falls down, Desdemona hurries to help him*].

Othello My life upon her faith!
[*Two men left Brabantio by the shoulder and get him away*].
Iago and Roderigo are in conversation

Iago Her love to him is a lie.
Cassio comes downstairs and salutes Iago

Iago Cassio ! [*then in private to Roderigo*] I am worthier than him of the post.

Roderigo But he, sir, had the election.

Iago A Florentine, that never set a squadron in the field,
Nor the division of a battle knows.
He, in good time, must Cassio his lieutenant be
And I, God bless the mark, Othello's ancient.

Roderigo I would not follow him then.

Iago O sir, content you.
I follow him to serve my turn on him.

Roderigo We cannot all be masters.

Iago All masters cannot be truly followed. You shall mark many a duteous and free-crooking knave, that doting on his own obsequious bondage.
Wears out his time much like his master's ass for naught but provender, and when he's old, cashiered. Whip me such honest knaves. Others there are who, throwing but shows of service on their lords, do well thrive by them; and do themselves homage.
And such a one do I profess myself. For, sir, it is as sure as you are Roderigo, where I the Moor, I would not be Iago; in following him, I follow but myself. For when my outward action doth demonstrate the native act and figure of my heart in compliment extern, 'tis not longer after. But I will wear upon my sleeve for doves to peck at. I am not what I am.
From bellow the terrace of the Gallery of Duke's Palace, where Iago and Roderigo were standing, Othello and Desdemona happen to pass by. Othello sees Iago.

Othello Honest Iago
My Desdemona I must leave to thee;
I pry thee, bring her in good time to Cyprus.

Iago I'll do it, sir.
[*to Roderigo*] The Moor is of a free and open nature,
That think men honest that but seem to be so,
And will as tenderly be led by the nose.
As asses are.

Above the Clock-Tower, the two metal-sculptured Moors, dating since 1497, are hitting the big bell and giving time. In the castle of Othello, the new wed matrimony is eager to make love, now that they can. Othello shut the curtains of the bedroom and bounds towards Desdemona to embrace her; then only their shadows are seen reflected in the wall

Othello Come, Desdemona.
I have but an hour of love to spend.
Then, we must obey the time. [*they kiss*]

Cyprus . Soldiers are actively in defensive operations within the garrison, amidst a violent see storm. The geography is one of a fort elevated over a cliff overseeing a rocky see and a soldiery-tented shore. The sound of a trumpet announcing the arrival of Desdemona's ship. She comes on and shows impatience to know about Othello. Cassio and other gentlemen hurry to salute her.

Desdemona Valiant Cassio,
What tidings can you tell me of my lord?

Cassio He is not yet arrived.
If the Turkish fleet is not sheltered,
They are drown.
Trumpets within the port.

1 gentleman He is there.
I know Othello's trumpet.
2 gentleman News: the desperate tempest has damaged the Turks
A voice in off: Our wars are done.

Iago [*looking at Casio and Desdemona*, *aside*] He takes her by the palm.
Sir, very good, an excellent courtesy.
With as small a web as this, I will catch as big a fly as Cassio.

Cannon firings in announcement of Othello's safe return. He enters the garrison from the see port and starts walking upstairs to meet Desdemona. The vision of the warrior and the romantic lover is fused and highly sharpened in the majestic attitude of Othello dearly receiving his wife, humbly asking pardon for his joy to meet her, and victoriously welcoming the soldiers in Cyprus .

Desdemona: My dear Othello!
Othello: O, my fair warrior!
It gives me wonder great as my content
To see you here before me. O, my soul's joy,
If after every tempest come such calms,
May the winds blow till they have wakened death.
I prattle out of fashion and I dote
In my own comforts.
[*to Montano*] Worthy Montano, please pardon.
Herald [*over the rampart*] It is Othello's pleasure, that upon certain tidings now arrived importing the destruction of the Turkish fleet, every man put himself into triumph. Each man to what sport and revels his addiction leads him; for besides these beneficial news, it is the

celebration of our general's nuptial. Heaven bless the isle of Cyprus and our noble general Othello.

Othello [*to Cassio*] Good Michel, look you to the guard tonight

[*to Desdemona*]: Come my dear love.

[*to the soldiers*]: Once more well met at Cyprus.

[*banners wavering, trumpets and drums bearing*]

later on, Cassio is in the rampart mounting the guard, Iago and Roderigo lifting his small dog are underneath observing him.

Iago First, I must tell you this: Desdemona is directly in love with Cassio.

Roderigo: Why? 'tis not possible. Her eye must be fed. And what delight shall she have to look on Othello? Very nature will instruct her in it, and compel her to some second choice. Who stands so eminent in the degree of this fortune as Cassio does? -a knave very voluble; why none- a slipper and subtle knave.

Roderigo He is handsome. A devilish knave!

Iago Hath all those requisites in him that folly and green minds look after. A pestilent complete knave; and the woman hath found him already.

Roderigo I cannot believe that in Desdemona.[*a brawling donkey passes by hastily and its owner holding it by the reins and attempting to coax it*]

Iago Didst thou not see her paddle the palm of his hand?

Roderigo Yes, that I did; but that was but courtesy.

Iago Courtesy? Lechery [*hits Rodrigo in the hand with a stick*]. An index and obscure prologue to the history of lust and foul thoughts. They met so near with their lips that their breaths embraced together - villainous thoughts, Roderigo!

[*then seeing Cassio coming down*] Piss! But, sir, be you ruled by me. Cassio is in the watch this night. He knows you not; I'll not be far

from you. Do you find some occasion to anger him from some course you please.

Roderigo Well.

Iago Sir, he is rush and very sudden in choler, and haply with his truncheon may strike at you: provoke him that he may; for even out of that will I cause these of Cyprus a mutiny and the firing of Cassio [*Pushes Roderigo to leave the place as Cassio is getting nearer. He calls him*] Lieutenant Cassio!

Roderigo [*hesitating*] Iago, you advised me well, Iago?

Iago In the sincerity of love and friendship. Farewell. [*then to Cassio*] Come lieutenant, I have a stoup of wine, and here without are a brace of Cyprus gallants, that would fain have a measure to the death of black Othello.

Cassio Not tonight, good Iago; I have very poor and unhappy brains for drinking.

Iago Just one cup.

Cassio I must to the watch.

Iago Not this hour, lieutenant; 'tis not yet ten o'th'clock. [*Cassio drinks a cup served by a wine porter]. Our* general cast us thus early for the love of his Desdemona: he hath not yet made wanton the night with her, and she is sport for Jove.

Cassio She is a most exquisite lady.

Iago I'll warrant her. What an eye she has! A provocation.

Cassio And yet methinks right modest.

Iago Well, happiness to their sheets! Another cup? I'll drink for you!

Cassio I have drunk two cups and I dare not task my weakness with any more.

Iago What, man! 'Tis night of revels.

Cassio I'll do't, but it dislikes me.

[*Cassio and Iago join the feasting people. A collective singing*]

Cassio 'Fore God, an excellent song.

Iago I learned it in England, where indeed they are most potent in potting. Your Dane, your German, and your swag-bellied Hollander- drink, ho! -are nothing to your English.

Cassio Is your Englishman so exquisite in his drinking?

Iago Why, he drinks you with facility your Dane dread drunk; he sweats not to overthrow your Almain; he gives your Hollander a vomit ere the next bottle can be filled.

Cassio To the health of our general!

Montano I am for it, lieutenant, and I'll do you justice.

Cassio [*drunk*] Well, God's above all, and there be souls must be saved, and there be souls must not be saved.

Iago It's true, good lieutenant.

Cassio For my own part -no offence to the general, nor any man of quality- I hope to be saved.

Iago And so do I too, lieutenant.

Cassio Ay, but your leave, not before me. Do not think, gentlemen, I am drunk; this is my right hand, and this is my left hand. I am not drunk now, I can stand well enough, and I speak well enough.

All Excellent well

Cassio Why, very well then; you must not think then I am drunk *[exits, Roderigo follows him under Iago's indictment. He fails to hit him from behind and runs away followed by angered Cassio]*.

Zounds, you rogue, you rascal!

Iago What's the matter, lieutenant?

Cassio A knave teach me my duty! I'll beat the knave into a twigging bottle.

[He *follows and strikes Roderigo, Montano tries to hold Cassio, and they fight*]

Iago [*aside to Roderigo*] Away I say, go out and cry a mutiny. [exit *Roderigo shouting a mutiny]*

God's will, gentlemen! You will be ashamed for ever. Help, masters, here's a goodly watch indeed! The town will rise.

[*a bell rings, people run riot, the general and Desdemona get awaked in their bedroom]*

An officer Hold gentlemen! You are ordered above!

Montano On whose command?

The officer Well, sir, the general's. All go upstairs!

Iago Silence that dreadful bell.

Othello Who began this, Iago?

Iago I do not know. Friends all but now, even now,

In quarter and in terms like bride and groom,

Divesting them for bed; and then now-

Swords out and tilting one at other's breasts

Othello Worthy Montano, what's the matter

That you unlace your reputation thus

And spend your rich opinion for the name

Of a night-brawler?

Montano Your officer Iago can inform you-

Othello What, in a town of war,

To manage private and domestic quarrel,

In night and on the courts and guard of safety?

Iago, who began?

Montano If partially affined or leagued in office,

Thou dost deliver more or less than truth,

Thou art no soldier.

Iago Touch me not so near.
I had rather have this tongue cut from my mouth
Than it should do offence to Michael Cassio.
As men in rage strike those that wish them best,
Yet surely Cassio, I believe, received
From him that fled some strange indignity
Which patience could not pass.

Othello I know, Iago
Thy honesty and love doth mince this matter,
Making it light to Cassio. Cassio, I love thee,
But never more be officer of mine.
Look if my gentle love be not raised up!
I'll make thee an example

Iago What, are you hurt, lieutenant?

Cassio Ay, past all surgery.

Iago Marry, God forbid!

Cassio Reputation, reputation, reputation! O, I have lost my
reputation! I have lost the immortal part of myself, and what
remains is bestial. My reputation, Iago, my reputation!

Iago Reputation oft got without merit and lost without deserving.
I'll tell you what you shall do. Our general's wife is now the general.
Confess yourself freely to her.
She is of so free, so kind, so apt, so blest a disposition, that she holds
it a in her goodness not to do more than she is requested. Farewell
lieutenant
For whiles this honest fool
Plies Desdemona to repair his fortunes.

And she for him pleads strongly to the Moor.
How much she strives to do him good.
She shall undo her credit with the Moor .
So will I turn her virtue into pitch.
And out of her own goodness make the net.
That shall enmesh them all.
[*In another scene, Iago catches Roderigo's dog, immediately arrives Roderigo, who was looking for his dog*]

Iago Content thyself awhile.
Roderigo!

Roderigo My money is almost spent;
I have been tonight exceedingly well cudgeled; and I think the issue will be, I shall have so much experience for my pains; and so, with no money at all, and a little more wit, return again to Venice.

Iago How poor are they that have no patience!
Does't not go well? Cassio hath beaten thee.
And thou by that small hurt hath cashiered Cassio.

[*In another scene, Cassio is asking help from Desdemona*]

Desdemona Do not doubt, Cassio,
But I will have my lord and you again
As friendly as you were.

Cassio Bounteous madam,
Whatever shall become of Michael Cassio,
He's never anything but your true servant.

[*Enter Othello and Iago. Cassio sees them and leaves immediately*]

Iago Ha! I like not that

Othello What dost thou say?

Iago Nothing, my lord; or if-I know not what.

Desdemona How now, my lord?

I have been talking with a suitor here,

A man that languishes in your displeasure.

Othello Who is't you man?

Desdemona Why, your lieutenant, Cassio. Good my lord,

Othello Went he hence now?

Desdemona Ay, sooth; so humbled

That he hath left part of his grief with me

To suffer with him. Good love, call him back.

Othello Not now, sweet Desdemon; some other time.

Desdemona But shall't be shortly?

Othello The sooner, sweet, for you.

Desdemona Shall't be tonight at supper?

Othello No, not tonight.

Desdemona Tomorrow dinner then?

Othello I shall not dine at home

I meet the captains at the citadel.

Desdemona Why, then, tomorrow night,

Othello Prithee no more. Let him come when he will;

I will deny thee nothing.

Whereon, I do beseech thee, grant me his,

To leave me but a little to myself.

Desdemona Shall I deny you? No; farewell, my lord.

[*Here takes place a long tracking: the camera goes parallel with Othello and Cassio as they are speaking, without cuts nor changing the angle of vision*]

Iago My noble lord-

Othello What dost thou say, Iago?

Iago Did Michael Cassio,
When you wooed my lady, know of your love?

Othello He did from first to last. Why dost thou ask?

Iago But for a satisfaction of my thought;
No further harm.

Othello Why of thy thought, Iago?

Iago I did not think he had been acquainted with her.
O yes, and went between us very oft.

Iago Indeed?

Othello Indeed? Ay, indeed. Discern'st thou aught in that?
Is he not honest?

Iago Honest, my lord?

Othello Honest? Ay, honest.

Iago My lord, for aught I know.

Othello What dost thou think?

Iago Think, my lord?
Think, thou dost mean something.
I heard thee say even now thou lik'st not that,
When Cassio left my wife.
If thou dost love me,
Show me thy thought

Iago My lord, you know I love you.

Othello I think thou dost;

Iago For Michael Cassio,
I dare be sworn I think that he is honest.

Othello I think so too.

Iago Men should be what they seem;

Othello Certain, men should be what they seem.

Iago Why then, I think Cassio's an honest man.

Othello Nay, yet there's more in this

I prithee speak to me as to thy thinkings,

Iago Good my lord

Good name in man and woman, dear my lord,

Is the immediate jewel of their souls.

Who steals my purse, steals trash; 'tis something, nothing

'T was mine, 'tis his, and has been slave to thousands:

But he that filches from me my good name

Robs me of that which not enriches him

And makes me poor indeed,

Othello By heaven, I'll know thy thoughts.

Iago O beware, my lord, of jealousy:

It is the green-eyed monster which doth mock

The meat it feeds on. That cuckold lives in bliss

who certain of his fate loves not his wringer;

But O, what damned minutes tells he o'er

Who dotes yet doubts, suspects, yet fondly loves?

[*Here ends the camera's tracking abruptly*]

Othello Why, why is this?

thing's thou I'd make a life of jealousy,

To follow still the changes of the moon

With fresh suspicions? No, Iago,

I'll see before I doubt; when I doubt, prove;

Iago I speak not yet of proof.

Look to your wife, observe her well with Cassio;

I know our country disposition well:
In Venice they do let God see the pranks
They dare not show their husbands. Their best conscience
Is not to leave's undone, but keep's unknown.

Othello Dost thou say so?

Iago She did deceive her father, marrying you;
And when she seemed to shake and fear your looks

Othello And so she did.

Iago Why, go to then!
She that so young could give out such a seeming
To seal her father's eyes up close as oak
He thought 'twas witchcraft-but I am much to blame,
I humbly do beseech you of your pardon
For too much loving you.

Othello I am bound to thee for ever.

Iago I see this hath a little dashed your spirits.

Othello Not a jot, not a jot.

Iago I' faith, I fear it has.
I hope you will consider what is spoke
Comes from my love.

Iago Cassio's my worthy friend-
My lord, I see you're moved.

Othello No, not much moved.
I do not think but Desdemona's honest.

Iago Long live she so, and long live you to think so !

Othello And yet how nature erring from itself-

Iago Ay, there's the point: as, to be bold with you,
Not to affect many proposed matches

Of her own clime, complexion, and degree,
One may smell, in such, a will most rank,
Foul disproportion, thoughts unnatural.
My lord, I would I might entreat your honor
To scan this thing no farther. Leave it to time.
Farewell

Othello O! Leave me, Iago.

[*Enter Desdemona*]

Desdemona How now, my dear Othello?

Iago My lord I take my leave

Desdemona Are you not well?

Othello I have a pain upon my forehead here.

Desdemona Fait, that's with watching; 'twill away again.
Let me but bind it hard, within this hour
It will be well.

Othello Your napkin is too little.

[*He puts away the handkerchief, and she drops it*]

Let it alone. Come, I'll go in with you.

[*Emilia picks up the napkin and gives it Iago*]

Emilia I have a thing for you.

Iago A thing for me? It is a common thing to have a foolish wife.

Emilia O, is that all? What will you give me now for that same handkerchief?

Iago What handkerchief !

Emilia That which so often you did bid me steal.

Iago Give it me.

Emilia If it be not for some purpose of import, give't me again. Poor lady, she'll run mad

Iago I have use for it, leave me.

[*In another scene*]

Why, how now, general !

Othello I swear ‘tis better to be much abused than but to know’t a little.

Desdemona My lord

[*Othello leaves, Iago arrives and asks Desdemona*]

Iago Is my lord angry?

Desdemona He went hence but now and certainly in strange unquietness.

Iago I will go seek him.

Desdemona I pray thee do so.

Iago There’s matter in’t if he be angry.

[*Othello strangles Iago and pushes him to the very edge of the cliff from where he sees the raging waves of the stormy sea*]

Othello Villain, be sure thou prove my love a whore; be sure of it. Give me the ocular proof, or by the worth of mine eternal soul, thou had’st been better have been born a dog than answered my waked wrath!

Iago Oh grace!

Othello Make me to see’t; or, at least, so prove it that the probation bear no hinge nor loop to hang a doubt on- or woe upon life!

Never pry more; abandon all remorse. For nothing canst thou to damnation add greater than that.

[*Othello releases Iago*]

Iago o monstrous world! Take note, take note, O world! To be direct and honest is not safe.

Othello I think my wife be honest, and I think she is not; I think that thou are just, and I think thou art not. I’ll have some proof. Her name, that was as fresh as Dian’s visage, is now begrimed and black as mine own face. Would I be satisfied!

Iago How satisfied my, lord? Would you, the supervisor, grossly gape on? Behold her topped?

Othello O!

Iago Where's satisfaction? It is impossible you should see this, were they as prime as goats, as hot as monkeys.

Othello Give me a living reason she is disloyal

Iago I lay with Cassio lately, and being troubled with a raging tooth, I could not sleep. There is a kind of men so loose of soul that in their sleep will mutter their affairs. One of this is Cassio. In sleep I heard him; 'Sweet Desdemona, let us be wary, lets hide our loves.' And then, sir, he would gripe and wring my hand, cry, 'o sweet creature! and then kiss me hard, as if he plucked up kisses by the roots that grew upon my lips; then laid his leg over my thigh, and sighed, and kissed, and then cried, 'cursed fate that gave thee to the Moor.'

Othello I'll tear her all to pieces!

Iago Have you not sometimes seen a handkerchief spotted with strawberries in your wife's hand?

Othello I gave her such a one; 'twas my first gift.

Iago Such a handkerchief I am sure it was your wife's -did I today see Cassio wipe his beard with.

Othello If it be that-

Iago It speaks against her with the other proofs.

Othello Now do I see 'tis true. O that the slave had forty thousand lives! One is too poor, too weak, for my revenge. O, blood, blood, blood!

Iago Patience, I say; your mind perhaps may change.

Othello Never, Iago. Like to the Pontic Sea, whose icy current and compulsive course ne'er feels retiring ebb but keeps due on to the Propontic and the Hellespont, even so my bloody thoughts with

violent pace shall ne'er look back, ne'er ebb to humble love, till that a capable and wild revenge swallow them up.

Iago [*before the statue of the* Virgin] Witness that here Iago doth give up the execution of his wit, hands, heart, to wronged Othello's service.

Othello Within these three days let me hear thee say that Cassio's not alive.

Iago My friend is dead; 'tis done at your request. But let her live

Othello Damn her, lewd minx! O, damn her!
Now art thou my lieutenant.

Iago I am your own forever.

[*In another scene, Iago in front of Cassio's house*, *calling*]

Iago Cassio! Cassio! [*no answer; throws the handkerchief in the house through a window*]

[*Othello in his office, enter Desdemona*]

Othello Give me your hand. This hand is moist, lady.

Desdemona It yet hath felt no age, nor known no sorrow.

Othello This argues fruitfulness and liberal heart. Hot, hot, and moist. 'Tis a good hand. A frank one.

Desdemona You may indeed say so, for 'twas that hand that gave away my heart.

Othello A liberal hand!

Desdemona Come now, your promise.

Othello What promise, chuck?

Desdemona That Cassio be received again.

Othello Lend me thy handkerchief.

Desdemona I have it not about me.

Othello not!

Desdemona Indeed, my lord.

Othello That's a fault. That handkerchief did an Egyptian to my mother give. The worm were hallowed that did breed the silk.

Desdemona Then would to God that I had never seen't!

Othello Is't gone? Speak, is't out of th'way?

Desdemona It is not lost.

Othello Fetch't, let me see't.

Desdemona Why so I can, sir; but I will not now. This is a trick to put me from my suit. Pray you let Cassio be received again

Othello The handkerchief!

Desdemona I pray, talk me of Cassio.

Othello The handkerchief!

Desdemona A man that all his time hath founded his good fortunes on your love, shared dangers with you-

Othello The handkerchief!

Desdemona Come, come you won't meet a more sufficient man.

Othello Away, away!

[*In the house of Cassio. Cassio and Iago are about to leave*]

Bianca [*picking up the handkerchief*] This handkerchief, whose is it?

Cassio I found it here. I like the work well.

Bianca It is very well. Can I see you tonight?

Cassio I'll see you soon Bianca. [*To Iago, who was waiting outside*] Come Lieutenant [*they start walking away, Bianca follows them*]

Bianca Cassio, this handkerchief?

Cassio Take it, have it copied. Leave me for the time [*Bianca secretly follows them*]

Iago I tell thee one more, it is important that Desdemona helps put you in your place again

[*In the castle, Desdemona and Emilia are speaking*]

Desdemona Sure there's some wonder in this handkerchief.

Emilia 'Tis not a year or two shows us a man. They are all but stomachs, and we all but food; they eat us hungrily, and when they are full, they belch us.

[*Enter Iago and Cassio, Cassio remains outside the room, only his shadow is seen*]

Iago Cassio! [*then, by a signal of his head he orders Emilia to go out*]

Desdemona How now, good Cassio! What's the news with you? [*exits to meet Cassio*]

[*Sounds of trumpet announcing the arrival of Lodovico's ship. Othello and Iago are passing near a herd of goats. The angle of vision of the camera is from above, characters and goats appear alike*]

Othello What the trumpet is that

Iago I warrant some news from Venice, surely.

Iago Will you think so?

Othello Think so, Iago?

Iago What, to kiss in private?

Othello An unauthorized kiss!

Iago Or to be naked with her friend in bed an hour or more, not making any harm?

Othello Naked in bed, Iago?

Iago But if I give my wife a handkerchief-

Othello What then?

Iago Why, then 'tis hers, my lord; and being hers, she may bestow't on

any man.

Othello But for the handkerchief. By heaven, I would most gladly have forgot it. He had my handkerchief.

Iago Ay, what of that?

Othello That's not so good now.

Iago What if I had said I had seen him do you wrong? Or heard him say-

Othello Hath he say anything?

Iago He hath, my lord; but be you well assured no more than he'll answer.

Othello What hath he said?

Iago Faith, that he did -I know not what he did

Othello What, what!

Iago Lie-

Othello With her?

Iago With her, on her, what you will.

[*Othello goes to the shore; falls in a fit. He imagines the sound of the flying sea-birds to be people above the citadel mocking him. He jabbers..*]

Othello Handkerchief.

[*When he comes to, Iago is awaiting him, he is organizing a private conversation with Cassio, but secretly overheard by Othello*]

Iago I will make him tell the tale anew, where, how, how oft, how long ago, and when he hath and is again to cope your wife. I say but mark his gesture. Marry patience, or I shall say you're all in all spleen and nothing of a man.

Othello Dost thou hear, Iago? I will be found most cunning in my patience, but -dost thou hear- most bloody.

[Iago *exits to meet Cassio*]

Iago Now if this suit lay in Bianca's power, how quickly should you speed!

Cassio Alas, poor caitiff!

Iago I never knew a woman love a man so.

[*Cassio shrieks, Othello aside is overhearing him with rage*]

Iago Faith, the cry goes that you shall marry her.

Cassio [*laughs*] She is persuaded I will Marry her out of her love and flattery, not out of my promise. She haunts me in every place. I was the other day talking on the sea-bank with certain Venetians, and thither comes the bauble and, by this hand, falls me thus about my neck. So hangs and lolls and weeps upon me, so hales and pulls me, ha, ha, ha! Well I must leave her company.

[*Arrives Bianca, holding the handkerchief; Othello sees it*]

Bianca [*to Cassio*] What did you mean by that same handkerchief you gave me even now? I was a fine fool to take it. I must take out the work? A likely piece of work that you should find it in your chamber and not know who left it there! This is some minx's token, and I must take out the work? There, give it your hobby-horse, wheresoever you had it. I'll take out no work on't.

Cassio How now, my sweet Bianca! How now, how now!

After her, after her! [*exit Cassio behind her, Othello comes on*]

Iago Did you perceive how he laughed at his vice?

Othello O, Iago!

Iago And did you see the handkerchief?

Othello Was that mine?

Iago Yours, Desdemona gave it him, and he hath given it his whore. I am sorry to hear this

Othello I had been happy if the general camp, pioneers and all, had tasted her

sweet body so I had nothing knowt. What sense had I of her stolen hours of lust?. I saw't not, thought it not, it harmed not me. I slept the next night well, fed well, was free and merry; I found not Cassio's kisses on her lips.

Othello Dost thou mock me?

Iago I mock you? No, by heaven!

Othello O, now for ever farewell the tranquil mind! Farewell content! Farewell the plumed troops, and the big wars that make ambition virtue -O Farewell! Farewell the neighing steed and the shrill trump, the spirit-stirring drum, th'ear-piercing fife, the royal banner, and all quality, pride, pomp and circumstance of glorious war! And, O you mortal engines, whose rude throats th'immortal Jove's dread clamours counterfeit, farewell! Othello's occupation's gone.

[*Lodovico's ship arrives at the port, Othello prepares himself to meet him. Enter Lodovico in company of Desdemona and attendants*..]

Lodovico God save you, worthy general!

Othello with all my hearth , sir.

Lodovico The duke and senators of Venice greet you [*gives Othello a letter*.]

Othello I kiss the instrument of their pleasures [*opens the letter and starts reading it*.]

Lodovico Is there division 'twixt my lord and Cassio?

Desdemona A most unhappy one, I would do much t'atone them, for the love I bear to Cassio.

Othello [*aside*] Fire and brimstone!

Desdemona My lord!

Lodovico Maybe the letter moved him; for as I think they do command him home, deputing Cassio in his government.

Desdemona By my faith, I am glad on't.

Othello Indeed!

Desdemona My lord? Why sweet Othello? [*He strikes her*]

Othello O devil, devil! Out of my sight!

Desdemona I will not stay to offend you.

Lodovico I do beseech your lordship, call her back.

Othello Mistress! What would you with her, sir?

Lodovico I, my lord?

Othello Ay, you did wish that I would make her turn. Sir, she can turn, and turn, and yet go on, and turn again. And she can weep, sir, weep. and she's obedient; as you say, obedient, very obedient -proceed you in your tears- concerning this, sir, -O, well-painted passion!- I am commanded home- get you away! I'll send for you anon. -Sir, I obey the mandate, and will return to Venice. [*Exit Desdemona*.] Cassio shall have my place. You are welcome, sir, to Cyprus. [aside] Goats and monkeys! [*Exit*]

Lodovico Are his wits safe? Is he not light of brain?

Iago He's that he is.

[*Desdemona in a room in her castle, enter Othello*]

Othello Let me see your eyes. Look in my face. Why? What art thou?

Desdemona Your wife, my lord; your true and loyal wife

Othello Had it pleased heaven to try me with affliction, had they rained all kind of sores and shames on my bare head, steeped me in poverty to the very lips, given to captivity me and my utmost hopes, I should have found in some place of my soul a drop of patience. But, alas, to make me the fixed figure for the time of scorn to point his slow unmoving finger at! Yet could I bear too, well, very well; But there

where I have garnered up my heart, where either I must live or bear no life, the fountain from the which my current runs or else dries up - to be discarded thence or keep it as a cistern for fool toads to knot and gender in!

Desdemona I hope my noble lord esteems me honest.

Othello O! As summer flies are in the shambles, that quicken even with blowing. O, thou weed, who art so lovely and smell'st so sweet that the sense aches at thee, would thou hadst ne'er been born!

Desdemona Alas, what ignorant sin have I committed?

Othello Committed? O thou public commoner! I should make very forges of my cheeks that would to cinders burn up modesty, did I but speak thy deeds. What committed! Heaven stops the nose at it, and the moon winks; the bawdy wind, that kisses all it meets, is hushed within the hollow mine of earth and will not hear it. What committed? Impudent strumpet!

Desdemona By heaven, you do me wrong.

Othello Are you not a strumpet?

Desdemona No, as I am a Christian.

Othello I cry you mercy then: I took you for that cunning whore of Venice that married with Othello. [*Exits. Iago passes by and Emilia gets out from her hiding*]

Emilia How do you, madam? How do you my good lady?

Desdemona Faith, half-asleep.

Emilia Good madam, what's the matter with my lord?

Desdemona With who?

Emilia Why, with my lord, madam

Desdemona Who is thy lord?

Emilia He that is yours, sweet lady.

Desdemona I have none. Do not talk to me, Emilia. I cannot weep, nor answers have I none but what should go by water. Prithee tonight lay on my bed my wedding sheets, remember!

[*Sounds of thunderbolt, Othello overwatches Desdemona's exiting. Then, he meets Iago. They are conspiring*..]

Othello Get me some poison, Iago, this night. I'll not expostulate with her. lest her body and beauty unprovide my mind again -this night, Iago.

Iago Do it not with poison; strangle her in her bed, even the bed she had she had contaminated.

Othello Good, good! The justice of it pleases; very good!

Iago And for Cassio, let me be his undertaker.

Othello Excellent good!

Iago You shall hear more by midnight. [*Exits Iago; more sounds of thunderbolt*.]

[*Desdemona and Emilia are still conversing*]

Desdemona Heaven pardon him.

Emilia A halter pardon him and hell gnaws his bones! Why should he call her whore? Who keeps her company, what time, what place, what form, what likelihood? The Moor's abused by some most villainous knave. some base notorious knave, some scurvy fellow.

[*Iago enters*]

Iago [*to Emilia*] Speak within door.

Emilia Some such squire he was that turned your wit the seamy side without and made you to suspect me with the Moor.

[In another scene, *enter Othello, Lodovico, Desdemona, Emilia and attendants*]

Othello Desdemona, get you to bed, dismiss your attendant there. Look't be done. [*Exit Desdemona, Othello shows Lodovico by*]

[*Meanwhile*, *in a street Roderigo meets Iago*]

Iago How now, Roderigo?

Roderigo I do not find that thou deal'st justly with me.

Iago What in the contrary?

Roderigo Every day thou daff'st me with some device, Iago, and I have wasted myself out of my means. The jewels you have had from me to deliver to Desdemona would half have corrupted a votarist. You have told me she hath received them, and returned me expectations and comforts of sudden respect and acquaintance, but I find none.

Iago Well, go; very well.

Roderigo Very well, go to! I cannot go to, man, nor it is not very well. I will make myself known to Desdemona. If she will return me my jewels; if not, assure yourself I will seek satisfaction of you

Iago Why, now I see ther's mettle in thee, and even from this instant do build on thee a better opinion than ever before. Give me thy hand, Roderigo. I protest I have dealt most directly in thy affair.

Roderigo It hath not appeared

Iago I grant indeed it had not appeared; and your suspicion is not without wit and judgment. If thou hast that in thee indeed, which I have greater reason to believe now than ever -I mean purpose, courage, and valour- this night prove it. If thou the next night following enjoy not Desdemona, take me from this word with treachery. [*grasps Roderigo's dog*] Sir, there is especial commission come from Venice to depute Cassio in Othello's place.

Roderigo Why, then Othello and Desdemona return again to Venice.

Iago Unless his abode be lingered here by some accident, wherein none can be so determinate as the removing of Cassio.

Roderigo How do you mean 'removing' of him?

Iago By making him incapable of Othello's place -knocking out his brains.

Roderigo And what you would me have to do'

Iago I will be near to second your attempt, and he shall fall between us.

[*In a vapor bath,. Music and masseurs. Roderigo is bathing. Enter Iago, gives Roderigo a big knife, pushes him towards where Cassio is, and tells him to kill him*]

Iago Quick, quick, fear nothing; I'll be at thy elbow.

Roderigo I have no great devotion to this idea.

[*Roderigo behind bathing Cassio, fails to stab him because of the bad visibility and the noise of his dog. Cassio snatches the knife and hits Roderigo. Roderigo throws him a bucket but gets burned by its hot water. Iago from behind cuts Cassio's leg and leaves immediately. Cassio shouts for help. Roderigo runs away. Iago appears before Cassio, sees his wound for a moment, then exits in search of Roderigo. Havoc in the bath. Users run everywhere. Roderigo hides under the wooden bars of the bath's floor. He sees Iago and calls him. Iago stabs him repeatedly from between the pieces of wood.*

[*At the same time*, *enter Othello; Desdemona and Emilia stand quite and alarmed*]

Othello Desdemona! Get you to bed. Dismiss your attendant there. Look't be done. [*leaves*]

[*Desdemona and Emilia at the window of the bedchamber*]

Emilia I have heard it said so. O, these men, these men! Doest thou in conscience think- tell me, Emilia - that there be women do abuse their husbands in such gross kind.

Emilia There be some such, no question.

Desdemona Woudst thou do such a deed for all the world?

Emilia Why, would not you?

Desdemona No, by the heavenly light.

Emilia Nor I neither by this heavenly light; I might do't as well in the dark.

Desdemona Woudst thou such a deed for all the world?

Emilia The world's a huge thing; it is a great price for a small vice. I would not do such a thing for a joint-ring, nor for measures of lawn, nor for gowns, petticoats, nor caps, nor any petty exhibition. But for the whole world!

Desdemona Beshrew me, if I would do such a wrong for the whole world.

Emilia But I do think it is their husbands' faults if wives do fall. Say that they slack their duties...Let husbands know their wives have sense like them: they see and smell, and have their palates both for sweet and sour as husbands have..

Desdemona Goodnight.

[*Emilia shuts the window and the door of Desdemona's bedchamber, then goes away. The shadow of Othello is reflected on the wall. He enters the bedchamber. Desdemona is in bed. He starts extinguishing the light of the candles by the palm of his hand.*]

Othello It is the cause, it is the cause, my soul:
Let me not name it to you, you chaste stars.
It is the cause. Yet I'll not shed her blood,
Nor scar that whiter skin of hers than snow
And smooth as monumental alabaster-

Yet she must die, else she'll betray more men.
Put out the light, and then put out the light:
If I quench thee, thou flaming minister,
I can again thy former light restore,
Should I repent me; but once put out thy light,
Thou cunning'st pattern of excelling nature
I know not where is that Promethean heat
That can thy light relume.
[*kisses her, she opens her eyes*]

Desdemona Othello?

Othello Ay, Desdemona.

Desdemona Will you come to bed, my lord?

Othello Have you prayed tonight, Desdemon? If you bethink yourself of any crime unreconciled as to yet heaven and grace, Solicit for it straight.

Desdemona What may you mean by that?

Othello Well do it and be brief: I will walk by. I would not kill thy unprepared spirit No Heaven forefend! I would not kill thy soul.

Desdemona Talk you of killing?

Othello Ay, I do

Desdemona Then heaven have mercy on me!

Othello Amen, With all my hearth!

Desdemona If you say so, I hope you will not kill me.
[*he puts his hand on her mouth. She pushes it away and asks*]

Othello Peace and be still!

Desdemona I will so. Why I should fear I know not, since guiltiness I know not, but yet I feel I fear.

Othello That handkerchief which I so loved and gave thee, Thou gave'st to Cassio.

Des. No, by my life and soul! Send for the man and ask him.

Oth. Take heed of thy perjury: thou art on thy death-bed.

Des. Then lord have mercy on me!

Oth. I say, Amen.

Desd. I never did offend you in my life.

Oth. I saw my handkerchief in his hand.

Desd. He found it then. I never gave it him. Send for him hither; let him confess a truth.

Oth. He had confessed.

Desd. What my lord?

Oth. That he had used thee.

Des. How? Unlawfully?

Oth. Ay.

Des. He will not say so.

Oth. No, his mouth is stopped: Honest Iago hath tane order for it.

Desd. What, is he dead?

Oth. Had all his hairs been lives, my great revenge had stomach for them all. Weep'st thou for him to my face?

Des. O banish me, my lord, but kill me not!

Oth. Down, strumpet

Des. kill me tomorrow; let me live tonight!

Oth. It is too late.

[*stifles her with a cloth and a mouth-to-mouth long kiss*].

Emilia [*knocking at the door of the bedchamber*] What ho, my lord, my lord! [*Othello realizes Desdemona is dead, starts weeping and lamenting*]

I do beseech you that I may speak with you. O good my lord!

[*Othello unlocks the door*]

Oth. What's the matter with thee now?

Emil. O, my good lord, yonder's foul murders done. [*Desdemona cries*] But now my lord.

Oth. It is the very error of the moon. She comes more nearer earth than she was wont. And makes men mad.

Emil. That was my lady's voice! [*enters*] Sweet Desdemona, O sweet mistress, speak! O, who had done this deed?

Desd. Nobody; I myself. Farewell [*dies*]

Oth. You heard her say herself it was not I.

Emil. She said so; I must needs report the truth.

Oth. She is like a liar gone to burning hell. it was I that killed her. She turned to folly, and she was a whore.

Emil. Thou dost belie her

Oth. Cassio did top her. Thy husband knew it all. With Cassio. Nay, had she been true, if heaven would make me such another world of one entire and perfect chrysolite, I'd not have sold her for it.

Emil. My husband say that she was false?

Oth. Ay, it was he that told me on her first. An honest man he is, and hates the slime that sticks on filthy deeds.

Emil. She was too fond of her most filthy bargain. This deed of thine is no more worthy heaven than you wast worthy her.

Oth. Peace, you were best.

Emil. O gull! O dolt! Help! Help!
[*enter Montano, Gratiano and Iago*]

Emil. O, are you come Iago? Disprove if thou be'st a man. He says thou told'st him that his wife was false. I know thou didst not. Speak, for my hearth is full.

Iago I told him what I thought. That what he found himself was apt and

true.

Emil. But did you ever tell him she was false?

Iago I did.

Emil. You told a lie, an odious damned lie? Did you say with Cassio?

Iago With Cassio, mistress. Go to charm your tongue.

Emilia I will not charm my tongue. I am bound to speak. My mistress here lies murdered in her bed.

All O, heavens forefend!

Oth. [*behind the lattice of the locked door of his bedchamber*] Nay, stare not, masters; it is true indeed

Emilia Villainy, Villainy! I think upon't, I think-I smell't- O villainy! I thought so then; I'll kill my self for grief. O villainy!

Iago Are you mad? I charge you get you home.

Emilia Good gentleman, let me have leave to speak T'is proper I obey him, but not now. Per chance, Iago, I will never go home.

Oth. O! O! O! [*falls on the bed beside Desdemona*]

Emi. Nay, lay thee down and roar. Roar thou hast killed the sweetest innocent that ever did lift up eye.

Oth. [*still behind the locked door*] O she was foul! T'is pitiful; but yet

Iago knows that she with Cassio had the act of shame a thousand time committed. Cassio confessed it. And she did gratify his amorous works with a handkerchief.

Iago [*grasps Emilia*] Zounds, hold your peace!

Emilia [*frees herself from Iago*] It will out. It will out. I peace. No, I will speak as liberal as the north. Let heaven, and men, and devils. Let them all. All, all cry shame against me, yet I'll speak.

[*Iago draws his sword and threatens Emilia*]

Emilia O thou dull Moor, That handkerchief thou speak'st of, I found by

fortune and did give my husband.

[*Iago stabs her and runs away. Soldiers exit to capture him. They bring him back*]

Oth. [*still locked in the chamber*] Are there no stones in heaven but what serves for the thunder? Precious villain!

Lodovico Othello, did you and he consent in Cassio's death?

Oth. Ay.

Cas. Dear general, I never gave you case.

Oth. Demand that demi-devil why he hath ensnared my soul and body?

Iago Demand me nothing; what you know, you know. From this time

forth I never will speak word.

Emilia [*on the floor, to Othello*] She was chaste, she loved thee.

Othello [*holding a knife*] Be not afraid, though you do see me weapond.

Here's my journey's end, here is my butt and very sea-mark of my utmost sail [*kills himself and throws away the knife*] I prey you in your letters. When you shall these unlucky deeds relate,

Speak of me as I am; nothing extenuate,

Nor set down aught in malice. Then must you speak

Of one that loved not too wisely, but too well;

Of one that loved not wisely, but too well;

Of one not easily jealous but being wrought,

Perplexed in the extreme; of one whose hand,

Like the base Indian, threw a pearl away richer than all his tribe.

[*picks up the body of Desdemona, clutches it for a moment and falls on the bed and lets it fall on him. Lodovico, Graciano, Montana and the others shut the skylight of the bedchamber, from where they were seeing the scene of Othello's death*]

Immediately then takes place the scene described in the beginning of

Othello, Desdemona and Emilia's funeral, and Iago's condemnation.

A CHRONOLOGY OF WELLES'S ARTISTIC CAREER:

FILMS: as Director

1933 Scenes of the production of *Twelfth Night* (Noche de Epifanía).

1934 *Hearts of Age.*

1938 Sequences to accompany a scene of *Too Much Johnson.*

1941 *Citizen Kane* (Ciudadano Kane).

1942 *The Magnificent Ambersons* (El cuarto mandamiento).

1946 *The Stranger.*

1947 *The Lady from Shanghai* (La dama de Shanghai).

1948 *Macbeth* (Macbeth).

1950 Scenes for a part of *Time Runs* (in Munich).

1952 *Othello* (Otelo).

1955 *Confidential Report / Mr. Arkadin.*

1955 A scene of *Moby Dick* (in London).

1957 *Touch of Evil* (Sed de mal).

1962 *The Trial* (El proceso).

1966 *Chimes at Midnight* (Campanadas a medianoche).

1968 *The Inmortal Story* (Una historia inmortal).

1973 *F for Fake* (Fraude).

1980 *The Making of Othello* (Rodaje de Otelo).

It's All True (unfinished).

Don Quixote.

The Deep (unfinished).

The Other Side of the Wind (unfinished). 1985 *King Lear* (El rey Lear) (prepared).

Welles as Actor:

1941 *Citizen Kane* (Ciudadano Kane).

1943 *Journey into Fear* (Istambul).

1944 *Jane Eyre; Follow the Boys.*

1946 *The Stranger* (El extraño). *Tomorrow is Forever.*

1947 *The Lady from Shanghai* (La dama de Shanghai).

1948 *Macbeth* (Macbeth).

1949 Black *Magic; Prince of Foxes* (El príncipe de los Zorros); *The Third Man* (El tercer hombre).

1950 *The Black Rose* (La rosa negra).
The Cradle Will Rock (in preparation).

1951 *Return to Grenascaol.*

1952 *Othello* (Otelo).

1953 *Trent's Last Case; Royal Affairs of Versailles; Man, Beast, and Virtue.*

1954 *Napoleon; Three Cases of Murder.*

1955 *Trouble in the Glen; Confidential Report/Mr. Arkadin.*

1956 *Moby Dick.*

1957 *Pay the Devil; The Long Hot Summer* (El largo y cálido verano); *Touch of Evil* (Sed de mal).

1958 *The Roots of Heaven* (Las raíces del Cielo).

1959 *Compulsion; David and Goliath; Ferry to Hong Kong.*

1960 *Austerlitz; Crack in the Mirror* (Drama en el espejo).

1961 *Lafayette; Désordre.*

1962 *The Tartars* (Los tártaros); *The Trial* (El proceso).

1963 *Rogopag; The VIPs.*

1964 *Marco the Magnificent.*

1965 *Casino Royal.*

1966 *Is Paris Burning?* (¿Arde París?); *A Man for All Seasons* (Un hombre para la eternidad); *Chimes at Midnight* (Campanadas a medianoche).

1967 *The Sailor from Gibraltar; I'll Never Forget What's Is Name.*

1968 *Oedipus the King* (Edipo Rey); *House of Cards* (Casa de naipes); *The Last*

Roman (El último romano).

1969 *Start the Revolution Without Me; The Southern Star; Twelve Plus One; The Battle of Neretva* (La batalla del río Neretva). *The Merchant of Venice* (El mercader de Venecia).

1970 *The Kremlin Letter* (Carta del Kremlin); *Catch-22* (Trampa 22); Waterloo.

1971 *A Safe Place; The Canterbury Tales* (Los cuentos de Canterbury).

1972 *Ten Days Wonder* (La década prodigiosa); *Get to Know your Rabbit; Necromancy; Treasure Island* (La isla del tesoro); *Malpertuis; Sutjeska.*

1976 *Voyage of the Damned* (Viaje de los malditos).

1978 *The Filming of Othello* (El rodaje de Otelo) (as a whole).

1979 *The Muppet Movie; The Secret of Nicolai Tesla; Never Trust an Honest Thief.*

1982 *The Muppets Take Manhattan.*

1983 *Butterfly.*

1984 *Where is Parsifal?*

Welles wrote the narrations of the films *The Swiss Family Robinson* (La familia Robinson), *The Magnificent Ambersons* (El cuarto mandamiento), *Duel in the Sun* (Duelo al sol), *Cinerama South Sea Adventure, The Vikings* (Los vikingos), *Les Seigneurs de la Forét, High Journey, King of Kings* (Rey de reyes), *Der Grosse Atlantik, The Finest Hours, A King's Story, Barbea Water, Bugs Bunny Superstar, Challenge of Greatness/The Challenge, The Late, Great Planet Earth, y Genocide* (with Elizabeth Taylor).

The scripts of the films not directed by Welles include *The Smiler with a Knife, Hearts of Darkness, The Way to Santiago* (as *Mexican Melodrama), Don't Catch Me, War and Peace* (Guerra y Paz), *Salome* (with Fletcher Markle), *Crime and Punishment* (Crimen y Castigo), *Henry IV (Enrique IV,* Pirandello), *Cyrano de Bergerac, Moby Dick, Ulysses* (Ulises), *Julius Caesar* (Julio César), *Operation cendrillon, Paris by Night, Carmilla, The Naked Lady and the Musketeers, The Merchant of Venice* (El mercader de Venecia), *Portrait of an Assassin* (Retrato de un asesino), *The Odyssey* (La Odisea), *The Iliad* (La Iliada), *The Autobiography of*

Cellini, Masquerade, The Pickwick Papers, The Sacred Beasts & Da Capo, King Lear (El rey Lear), & *The Cradle will Rock.* He wrote the script of the episode of Abraham in *The Bible* (La Biblia) and participated in *Treasure Island* (La Isla del Tesoro).

THEATRE:

1931 Theatre Gate, Dublín: Jew Suss (El judío Süss), de Ashley Dukes; The Dead Ride Fast, of David Sears; The Archdupe, dof Percy Robinson; Mogu of the Desert, of Padraic Colum (actor in all of them),

1932 Theatre Gate, Dublín: *Death Takes a Holiday,* of Alberto Casselia; *Hamlet,* of Shakespeare (actor in both); *The Circle,* of Somerset Maugham (director); *The Chinese Bungalow,* of Matheson Lang, a charitable work (director & actor).

1933 Todd School, in Woodstock, Illinois: *Twelfth Night* (Noche de Epifanía), of Shakespeare (co-director, scenographer, actor).

1933-1934 In a tour with the company of Katharine Cornell: *Romeo and Juliet* (Romeo *y* Julieta), of Shakespeare; *The Barrets of Wimpole Street,* of Rudolf Besier; *Candida,* of Bernard Shaw (actor in all of them).

Tood School, en Woodstock, Illinois: *Triby,* of George du Maurier; *Hamlet,* of Shakespeare; *Tsar Paul,* of Dimitri Merezhkovsky (associated producer & actor in all of them).

1935 Imperial Theatre. New York: *Panic,* of Archibal MacLeish (actor).

1936 Lafayette Theaters & Adelphi, New York: *Macbeth,* of Shakespeare (co-producer & director).

Maxine Elliot Theatre, New York: *Horse Eats Hat,* of Eugéne Labiche (co-producer, director, actor). ,

St. James Theatre, New York: *Ten million Ghost,* of Sidney Kingsley (actor).

1937 Maxine Elliott Theater, New York: *The Tragical History of Doctor Faustus,*

of Christopher Marlowe (co-producer, director, actor).

Playhouse Theater, New York: *The Second Hurricane,* of Aaron Copland director).

Venice Theater, New York: *The Cradle Witt Rock,* of Marc Blitzstein (co-producer & director).

Mercury Theater (Comedy), New York: *Julias Caesar* (Julio César), of Shakespeare (co-produer, director, actor).

1938 Mercury Theater (Comedy), New York: *The Shoemaker's Holiday,* of Thomas Dekker (co-producer & director). National, Theater, New York: *Heartbreak House,* of George Bernard Shaw (co-producer, director, actor). Stony Creek summer Theater: *Too Much Johnson,* of William Gillette (co-producer & director).

MercuryTheater (Comedy), New York: *Danton's Death,* of Georg Buechner (co-producer & director).

1939 Guild & Mercury Theaters, in a tour: *Five Kings* (Cinco Reyes), of Shakespeare (co-producer, director, actor). RKO, vodevil Circuit, Chicago: *The Creen Goddess,* of William Archer (actor).

1941 St. James Theater, New York: *Native Son,* of Paul Green & Richard Wright (director).

1942 In various places: *The Mercury Wonder Show,* of Welles.

1946 Adelphi, Theater, New York: *Around the World*, de Cole Porter & Welles (director).

1947 Utah Festival , Salt Lake City: *Macbeth,* of Shakespeare (director & actor).

1950 Theatre Edouard VII, Paris: *Time runs,* of Christopher Marlowe; *(Doctor Faustus)* Welles, *(The Unthinking Lobster),* Duke Ellington, others.

1950-1951 A tour in Germany: *Time Runs,* of Christopher Marlowe *(Doctor Faustus),* Oscar Wilde *(The Importance of Being Ernest, (*La importancia de llamarse Ernesto), Welles, Duke Ellington, Shakespeare and others.

1951 St. James Theatre, London: *Othello* (Otelo), of Shakespeare (director & actor).

1953 Stoll Theatre, London: *The Lady in the Ice* (ballet with scenery and costumes by Welles).

1955 Duke of York Theatre, London: *Moby Dick,* by Orson Welles, an adaptation of Herman Melville novel (director & actor).

1956 City Center, New York: *King Lear* (El rey Lear), by Shakespeare (director & actor).

1960 Royal Theatre, Belfast, & Gaiety Theatre, Dublin: *Chimes at Midnight* (Campanadas a medianoche), adapted by Welles from the work of Shakespeare (associated producer & actor).

RADIO:

1934 *Ponte,* NBC (actor). 1935-1936 *The March of Time,* series, NBC (actor).

1936 *The Great McCoy: The Relief of Lucknow,* WGB Chicago (co-producer & actor).

1936 *Musical Reveries,* series, CBS (narrator). *Hamlet,* CBS (actor). *The Edgar Bergen and Charlie McCarthy Show,* NBC (invited star). *The Columbia Workshop,* CBS (actor).

1937 *The Shadow,* series, Mutual (actor). *Les Miserables* (Los Mi serables), Mutual (adaptor, director & actor). *Cavalcade of America,* series, CBS (actor & narrator). *Streamlined Shakespeare* (actor).

1938 *America's Hour,* series, CBS (actor & narrator). *First Person' Singular,* series, CBS (producer, director, actor & narrator). *Mercury Theater of the Air,* series, CBS (producer, director, actor & narrator); *The war of the Worlds* (La guerra de los Mundos), October, 1938. *A Christmas Carol,* CBS (actor).

1939-1940 *The Campbell Playhouse with Orson Welles,* series, CBS (producer, director, actor & narrator).

1940 *KTSA Texas News Shows,* KTSA (invited). *The Rudy Vallee Show,* CBS (invited).

1941 *The Free Company,* 'His Honour the Mayor', CBS (author pro-ucer y& narrator). *The Lady Esther Show,* series, CBS (producer, director, actor & narrator).

1942 *Ceiling Unlimited* (emitted on Brazilian radio), series, CBS (author,

producer, director, actor & narrator).

1942-1943 *Hello, Americans,* series, CBS. *The Orson Welles Show,* series, CBS (producer & presenter). *Suspense,* series, CBS (director & actor).

1943 *The Socony Vacuum Hour,* series, CBS.

1944 *Orson Welles' Almanack,* series, CBS (producer & presenter). *Columbia Presents Corwin,* CBS (director & actor). *American Eloquence,* CBS (director & narrator). *The Texarkana Program,* CBS (narrator).

1944-1945 *This Is My Best,* series, CBS (director, narrator & actor). *Lux Radio Theater, Jane Eyre,* CBS (actor).

1945-1946 *Exploring the Unknown,* series, Mutual (actor).

1946 *Schlitz Summer Mercury Playhouse,* series, CBS (producer, actor, narrator, & presenter).

1951 *The Adventures of Harry Lime,* series, BBC (actor).

1952 *The Black Museum,* series, BBC (presenter). *Sherlock Holmes,* BBC (actor).

1953 *Song of Myself,* BBC (actor & presenter). *Queen of Spades,* BBC (actor).

1955 *Sherlock Holmes,* series, BBC/NBC (actor).

TELEVISION:

1953 *Omnibus: King Lear* (El rey Lear), CBS (actor).

1955 *The Orson Welles Sketchbook,* series, BBC producer & presenter), *Around the World with Orson Welles,* series, BBC (producer & presenter).

1956 *I Love Lucy,* CBS (invited star). *Four-Star Jubilee: Twentieth Century,* CBS (actor).

1957 *The Merchant of Venice* (El mercader de Venecia); *Macbeth; Othello* (Otelo), CBS (actor). *The Fall of the City,* CBS (narrator).

1958 *Colgate Theater: The Fountain of Youth,* NBC (director). *The Method,* ABC, London (director).

1961 *Tempo,* series, ABC, London (narrator & presenter). *Around the World,* series, CBS (narrator y presenter).

1962 *Continental Classroom: Out of Darkness,* WCBS, New York (narrator).

1971 *The Silent Years,* PBS (narrator). *Future Shock,* Metromedia (narrator & presenter).

1972 *The Marty Feldman Comedy Machine,* series, ABC (invited).

1973 *Orson Welles's Great Mysteries,* series, Sindicada (producer y presenter).

1974 *The Man Who Came To Dinner,* NBC (actor).

1976 *The First Fifty Years: The Big Event,* NBC (narrator). *Survival: Magnificent Monsters of the Deep,* NBC (narrator).

1979 *The Orson Welles Show,* Sindicada (narrator and star).

1980 *Shogun,* NBC (narrator).

1984 *Scene of the Crime,* NBC (narrator).

Welles also appeared frequently in *The Tonight Show* (as a star & occasional presenter). *The Merv Griffin Show, CBS News, Dean Martin's Celebrity Roast, The Dom De Luise Show,* and in numerous spots, especially for the wines 'Paul Masson'.

Appendix 4.

Charles Marowitz Directs *An Othello*

Quoted from Production Casebook No. 8

Charles Marowitz's collage versions of Hamlet and Macbeth were internationally acclaimed as theatrically striking attempts to recast for our own age tragedies which audiences knew almost too intimately in their originals. Commissioned to write and direct a similar reworking of Othello for the Wiesbaden Festival, Marowitz found that the play lent itself less readily to those associations which, for better or worse, contemporary audiences impose upon it: and he found himself not only utilizing the existing text, yet making a creative contribution of his own in the language of the present — evolving in the process an Uncle Tom Othello, a debby liberal of a Desdemona, and an lago whose motivation became clear the moment he, too, became black. Charles Marowitz, a New Yorker living and working in London, is director of the Open Space Theatre, where John Burgess, who compiled the production diary for this Casebook, served as his assistant for the production of Othello. John Burgess's own *Chicago Conspiracy* was seen at the Open Space in 1970, and Marowitz and Burgess have recently collaborated on a translation of Arrabal's And They Put Handcuffs on the Flowers, to be presented at the theatre, later this year.

A Diary of the Production (of *An Othello*)

The existence of the Open Space's newly formed permanent company makes casting at once easier and more difficult than it would otherwise be. A permanent nucleus of actors who are used to working together over a period of time has obvious advantages. But at the same time getting people in from outside -even when there's no one in the company who can play the parts-

threatens the coherence of the group and is liable to cause bad blood. The point is underlined by news of William Gaskill's resignation from the Royal Court over what is essentially the same issue - a new plays policy versus the inevitable approximations of company casting.

At the outset everything is conditioned by the absence of a completed script, which makes detailed pre-planning impossible. Decisions on a number of important matters -design, costumes, props, and so on - which would normally be made before rehearsals begin are forced back into the rehearsal period itself, though Charles Marowitz has one or two preliminar discussions with Robin Don, who is to design the show [..] Charles is reluctant to make any definite offers until he knows what the final shape of the play will be, and several actors unwilling to wait any longer accept other commitments in the meantime.

[..]The original idea was simply to edit Shakespeare s text, cut it about in a certain way, in order to bring out the black-white conflict theme, and I spent a lot of useless weeks fiddling around with the text trying to do that. I then wrote one small piece which I thought was necessary, and as time progressed, little by little, more stuff got added and more of the original got excised. So it was a very peculiar process in as much as one never really started out to write anything. One really did start out to edit and re-arrange in order to get this particular story across through Shakespeare's play: but one found oneself out of necessity adding material, writing bits here, adding yet another scene, finding it necessary to put in a speech here, and so the end result was that two thirds of the play turned out to be original writing and one third Shakespeare.

It was a great education, because I read all Eldridge Cleaver and Malcolm X, Baldwin and Stokely Carmichael - one actually caught up with the last ten to fifteen years of black revolution in America. So there is not one original political idea in the play, they’re derived, in fact, almost entirely from Malcolm X's ideas. The only original ideas in the play have to do with the divorce between the Shakespearian characters and their original context. Charles Marowitz.

The role of lago is a particularly difficult one to cast, as it requires someone who can cope equally well with blank verse and Black Banther slang. Time and again we find people who are right for one but not the other. Our search isn't made any easier by *The Stage* [..] Our ad for a black lago: apparently it's in contravention of the Race Relations Act. There is even a moment when Charles, in despair, toys with the idea of shelving the whole project - which would mean for the second year running dodging our commitment to the Wiesbaden Festival, which has commissioned the work. The arrival of Anton Philips saves the day. Born in England, he has lived for several years in the United States: the dual nature of the role holds no terrors for him. He is offered the part a week before rehearsals are due to begin.

Monday 1 May

Read through [then] rehearsals had been scheduled to start this morning, but this is the first time we're able to get everyone together, and the cast collect their scripts as they arrive. We are all seeing them for the first time, and the three actors from the permanent company still don't know what parts they're supposed to be playing. Charles reads the passage from Malcolm X about the House Negro and the Field Negro.

(Malcolm X thinks that)

Back in slavery days there was what they called the House Negro and the Field Negro. The House Negroes lived in the house with their master, they dressed pretty good, they ate good because they ate his food - what he left.

They loved the master; and they loved the master more than the master loved himself. They would give their life to save the master's house - quicker than the master would. If the master said 'We got a good house here.' the Negro would say, 'Yeah, we got a good house here.' Whenever the master said 'we,' he said 'we.' That's how you can tell a House Negro.

He identified himself with his master more than the master himself. And if you came to the House Negro and said 'Let 's run away, let's escape, let's separate,' the House Negro would look at you and say 'Man you crazy'. What you mean, separate? Where is there a better house than this? Where can I eat better

food than this? Where can I wear better clothes than this?' That was a House Negro. In those days he was called a 'house nigger' and that 's what we call them today because we still got some house niggers running around here.

This modern House Negro loves his master. He wants to live near him. He'll pay three times as much as the house is worth just to live near his master and then brag about 'I'm the only Negro out here. I'm the only one on my Job, I'm the only one in this school.'

On that same plantation, there was the Field Negro. The Field Negroes - those were the masses. There were always more Negroes in the field than there were Negroes in the house. The Negro in the field caught hell. He ate left-overs. In the house they ate high on the hog. The Negro in the field didn't get anything but what was left of the insides of the hog. They call it 'chitlins' nowadays. In those days they called them what they were - guts. That 's what you are - gut eaters. And some of you are still gut-eaters.

The Field Negro was beaten from morning to night: he lived in a shack, in a hut: he wore old cast-of clothes. He hated his master. He was intelligent. The House Negro loved his master. But the Field Negro — remember, they were the majority, he hated the master. When the house caught on fire, he didn't try to put it out; that Field Negro prayed for a wind, for a breeze. When the master got sick. the Field Negro prayed that he'd die. If someone came to the Field Negro and said, 'Let's separate, let's run,' he didn't say 'Where are you going?' He'd say. 'Any place is better than here.' You've got Field Negroes in America today. I'm a Field Negro. The masses are the Field Negroes.

Just as the slave master of that day used Tom, the House Negro, to keep the field Negroes (i.e., Revolutionary Negroes) in check, the same old slave master today has Negroes who are nothing but Uncle Toms. To keep you and me in check, to keep us under control, keep us passive and peaceful and non-violent. That 's Tom making you non-violent. It's like when you go to the dentist and the man's going to take out your tooth. You're going to fight him when he starts pulling. So he squirts some staff called Novocaine in your jaw, and you suffer - peacefully. Blood running down your jaw and you don't know what's happening. Because

someone has taught you to suffer - peacefully.

The slave master took Tom and dressed him well, fed him well and even gave him a little education - a LITTLE education: gives him a long coat and a top hat and made all the other slaves look up lo him. Then they used Tom to control them.

The same strategy that was used in those days is used today by the same white man. He takes a Negro, a so-called Negro, and makes him prominent, builds him up, publicizes him, makes him a celebrity. And then he becomes a spokesman for Negroes - and a Negro leader.

Tuesday 2 May

Reading the play in detail at 3.0 p.m. In the first scene. Charles steers Brabantio (Edward Phillips) away from indulging his private grief over the loss of his daughter. What he wants to stress here is Brabantio's race hatred of Othello - the social rather than the political content of the scene. The key to lago s behaviour here is his exaggerated Puritanism. It's this apparent prudishness that enables him to lead and bend Othello to his will.

Spend most time, however, on Scene 2, the collage. Out of a cast of seven, four have already worked with Charles on his *Hamlet.* The other three, lago, Othello and Desdemona, are new to collage technique and are evidently a bit puzzled by the rapid switches of mood and characterization that it requires. One minute Charles is telling Judy Geeson (Desdemona) to play like something out of the *Grent Waltz,* the next like Ingrid Pitt in a Hammer horror movie…

What Charles wants to get across here is that lago and Othello essentially share the same world. Whatever their differences they have a deep instinctual sympathy with each other that they do not share with any of the whites in the play… Charles stops the actors and warns them that it's coming out too conventional. Rudi breaks off to ask how stiff and military he should make Othello. Charles says this is chiefly important in the early scenes where we see Othello in his social role as the white man’s general but it doesn't matter so much here.

Wednesday 3 May

Charles brings in copies of Scene 9 that he's spent the morning finishing. Judy phones in to say she has food poisoning and can't make rehearsal. so we have to work on those parts of the play that don't involve Desdemona.

Interview between Duke and Cassio. Charles tells Malcolm Storry (Duke) not to use too much force. 'Cassio should be terrified but you should not be terrifying. You have the power of life and death over him and he knows it. Real horney, real crackerbarrel. You don't need to assert yourself.' Block the scene after reading it - Charles rather forcing the pace. Rehearsals have started a week later

After the read-through Charles asks for comments or reactions - anything which will help him gauge the effectiveness of the script as it now stands. Silence. One or two of the company pick out points relating to their parts (the characters' lack of internal consistency is an obvious source of difficulty). But no one offers any general criticism. Charles says that it's become apparent that several bridge passages are needed to knit it all together, and that the script is generally too long. One and a quarter hours is, he feels, the optimal running time. The reading lasted an hour and a half and there's another scene still to come [..]

Production meeting at 5.30 p.m. Robin Don, our designer, brings in his costume sketches and model. He looks exhausted, having been up till 5 a.m. that morning trying to get the Duke's costume right. The problem is to find something that will look equally natural both in the Shakespeare and in the contemporary scenes. Worried. that the well-styled anonymity of Robin's designs may be too reminiscent of science fiction, and suggest that a modified version of battle fatigues might do the trick. But Charles, not wishing to arise associations with the Vietnam war, favours something less specific.

The production will in fact have two sets. One in Wiesbaden which the Germans are going to make for us, and another for the run at the Open Space. Everything needed for this will need to be planned in great detail before we

leave so that it can be built while the company are abroad. After the performances in Wiesbaden on 26 and 27 May we have another date booked in Stuttgart for 3 June. Wonder if Wiesbaden will let us borrow their set for this extra performance, or whether everything will have to be shipped out from England.

The set is a cage with ropes for bars, which will surround the actors on all four sides. Discuss how to get the furniture on and off — Desdemona's bed constitutes a particular problem. In Wiesbaden Charles wants a huge handkerchief 8-foot square to float gently down…

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